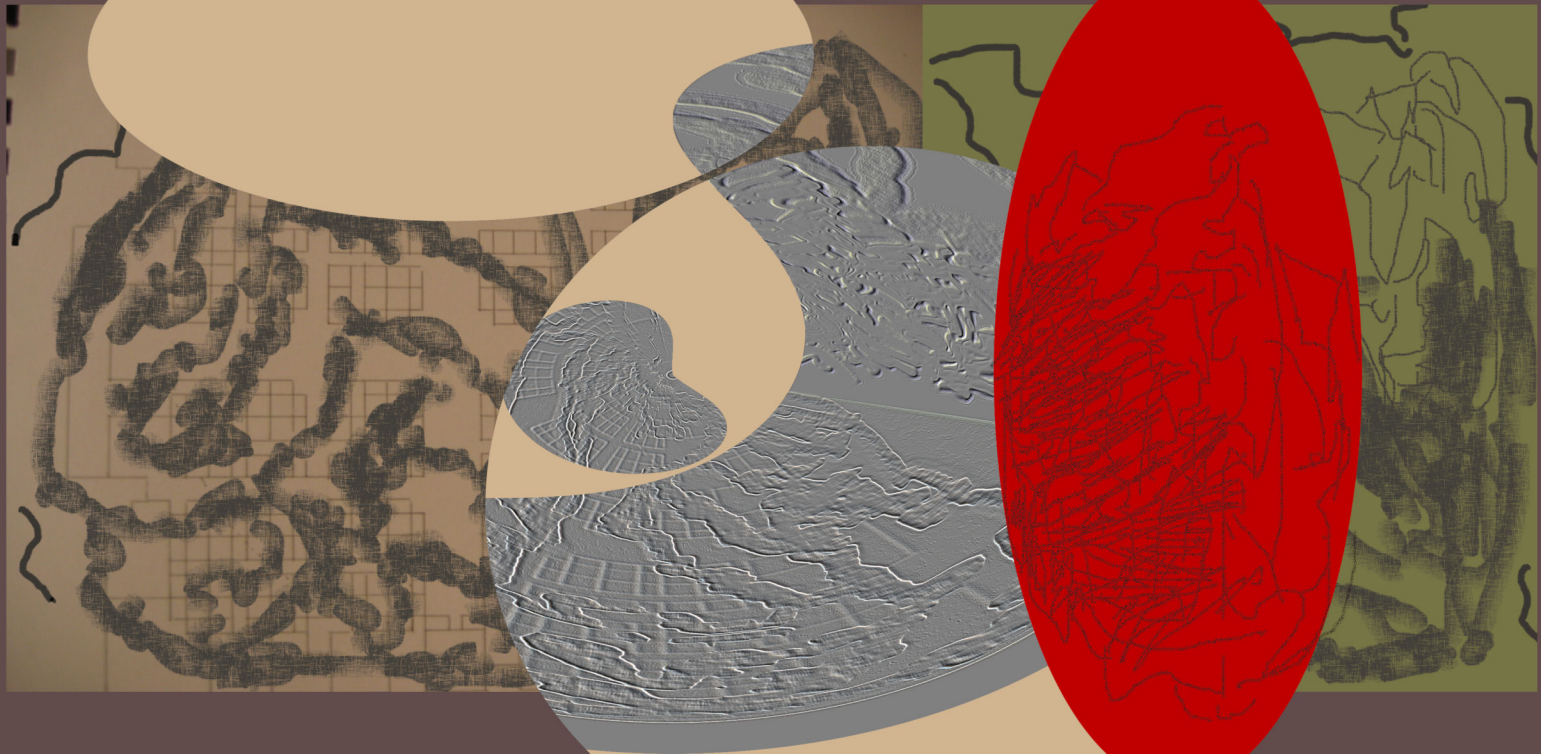
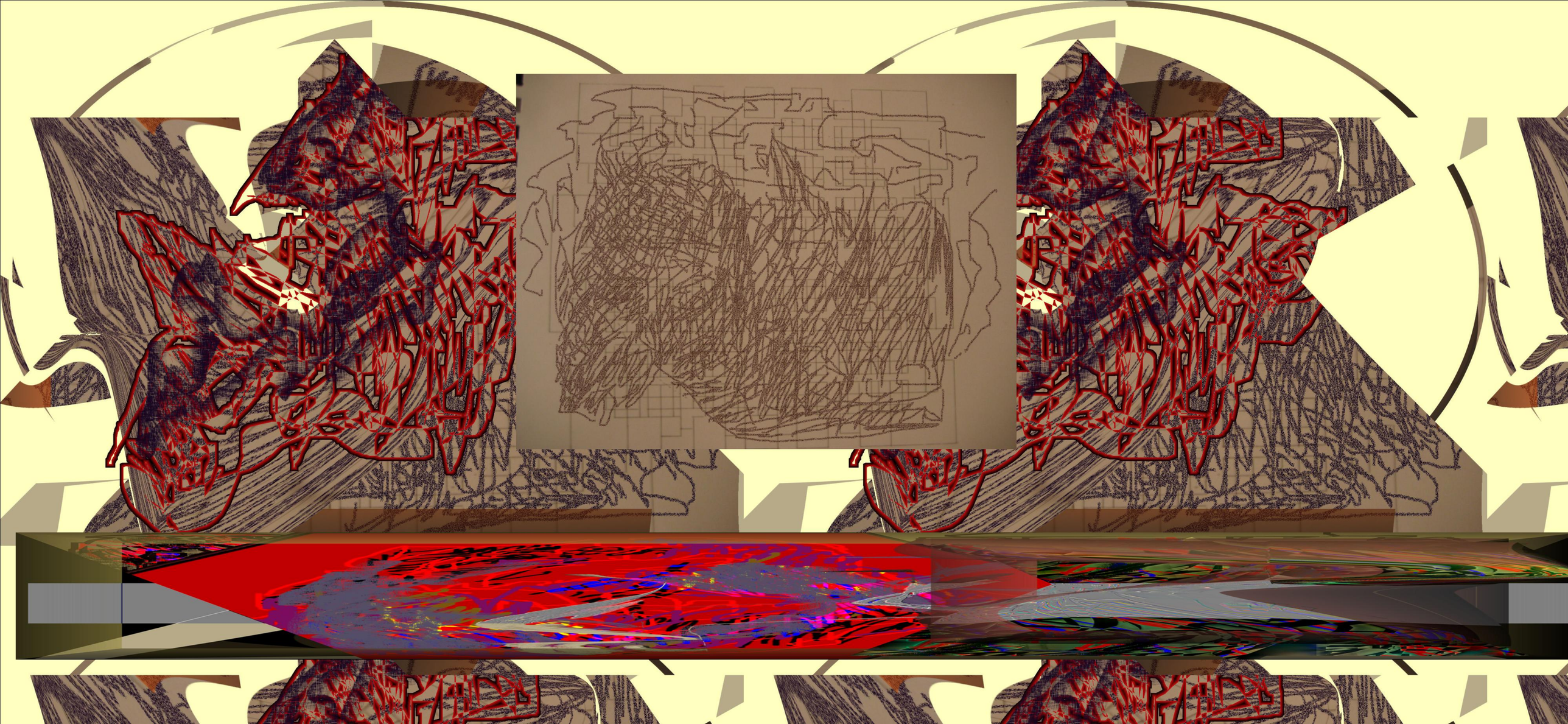
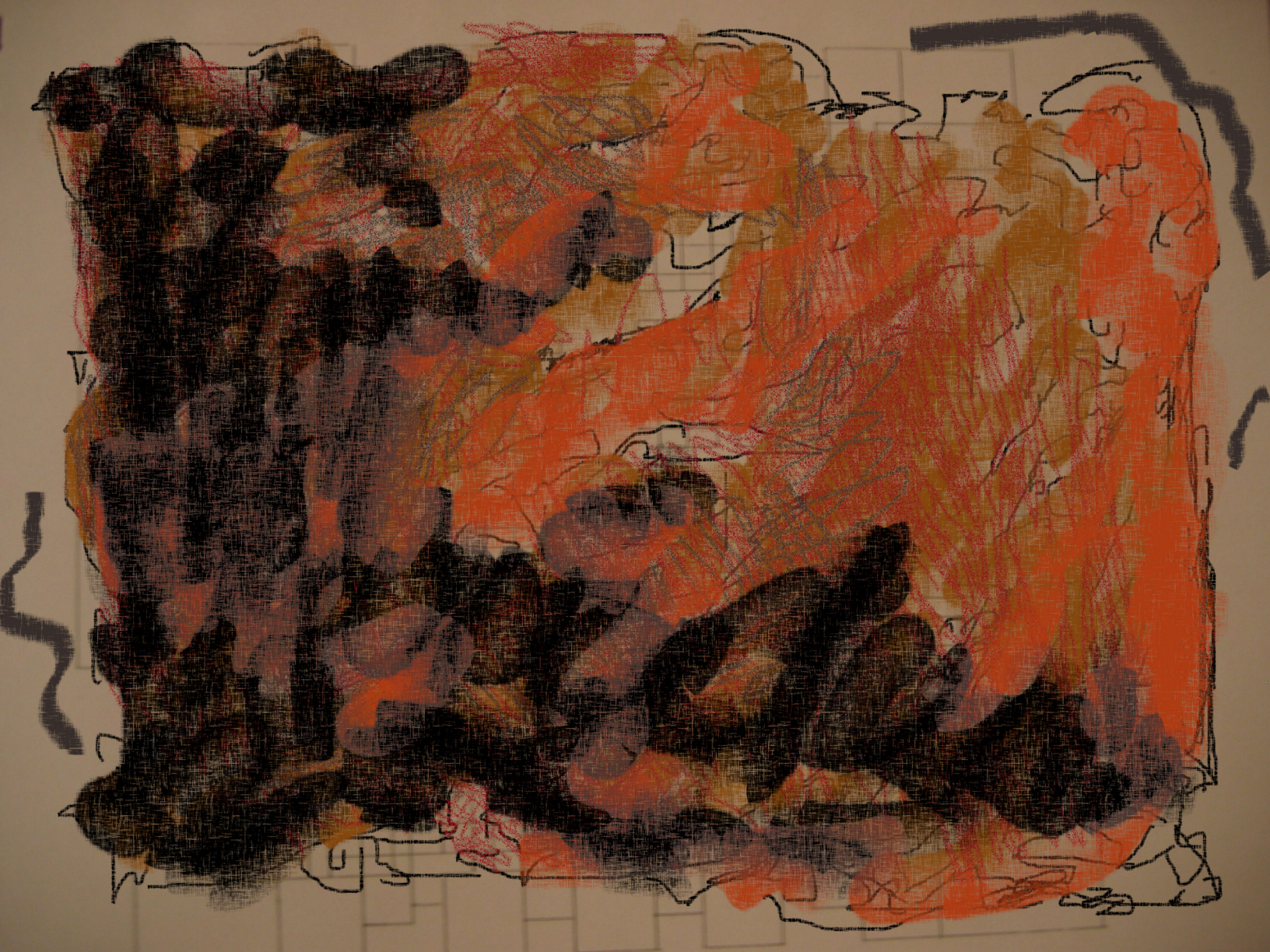


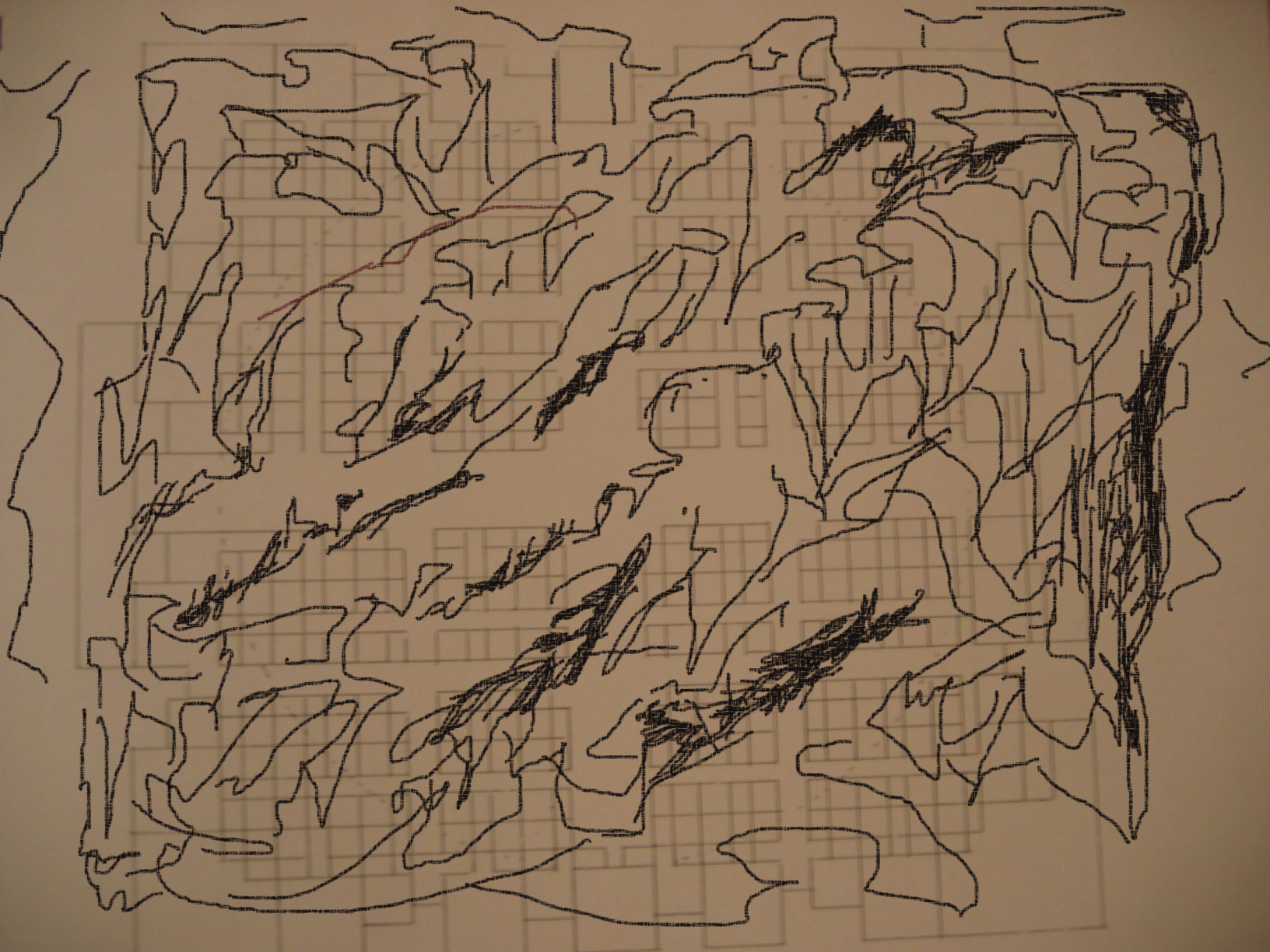






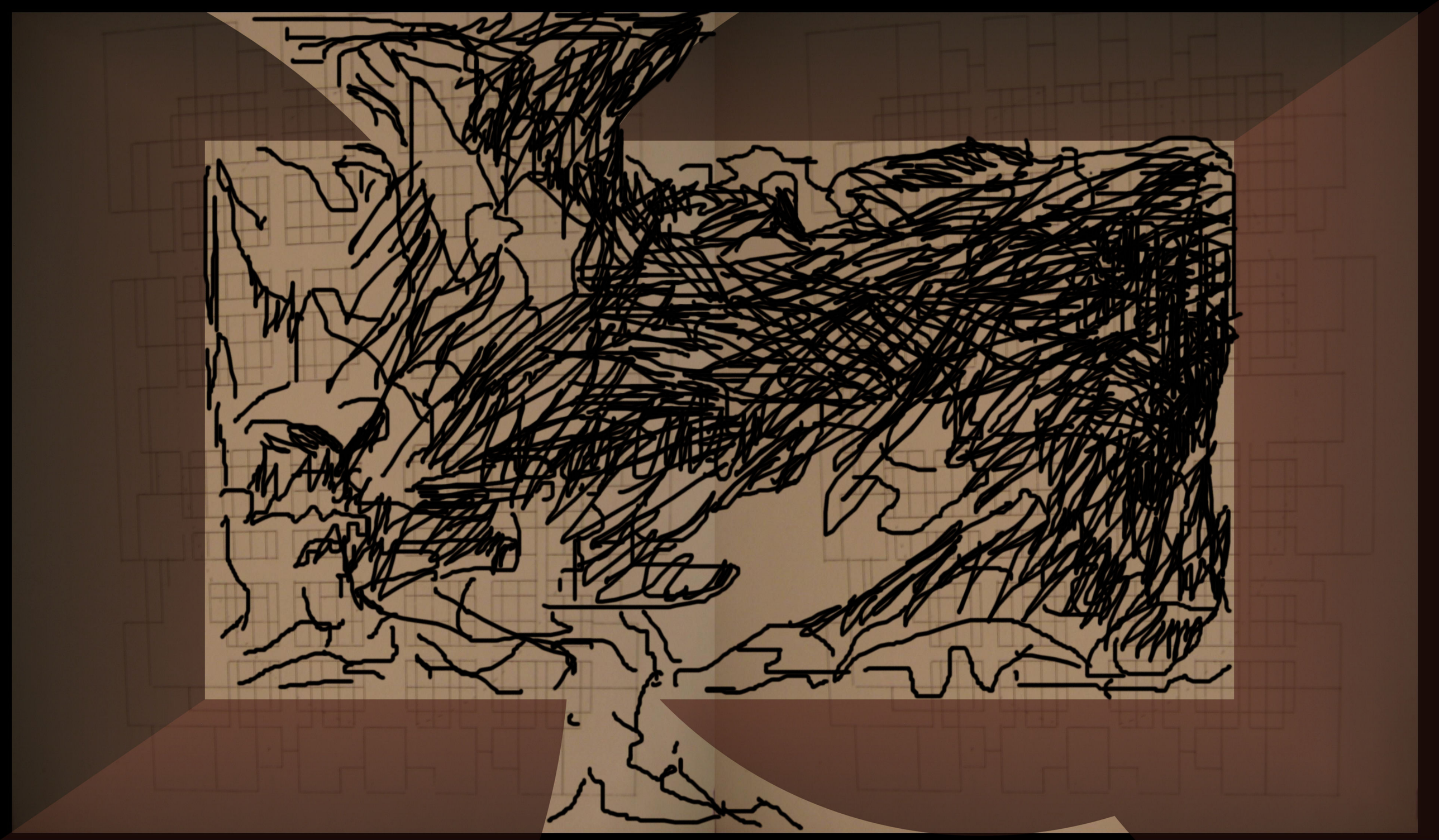




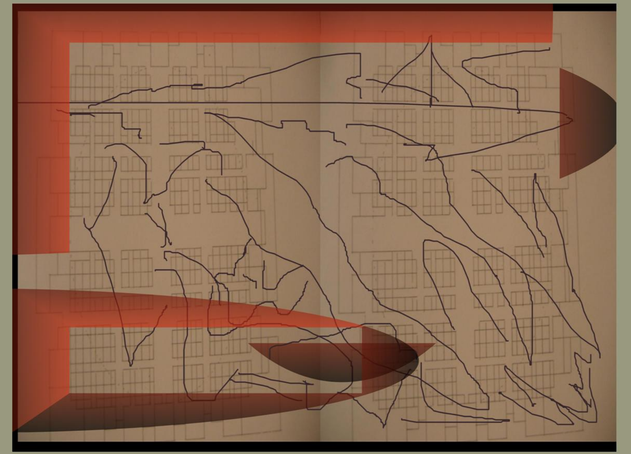




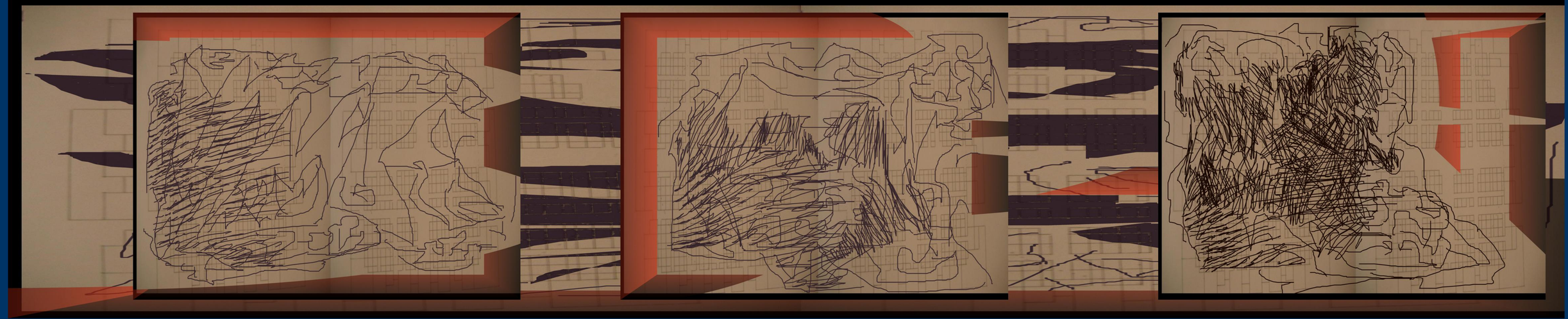


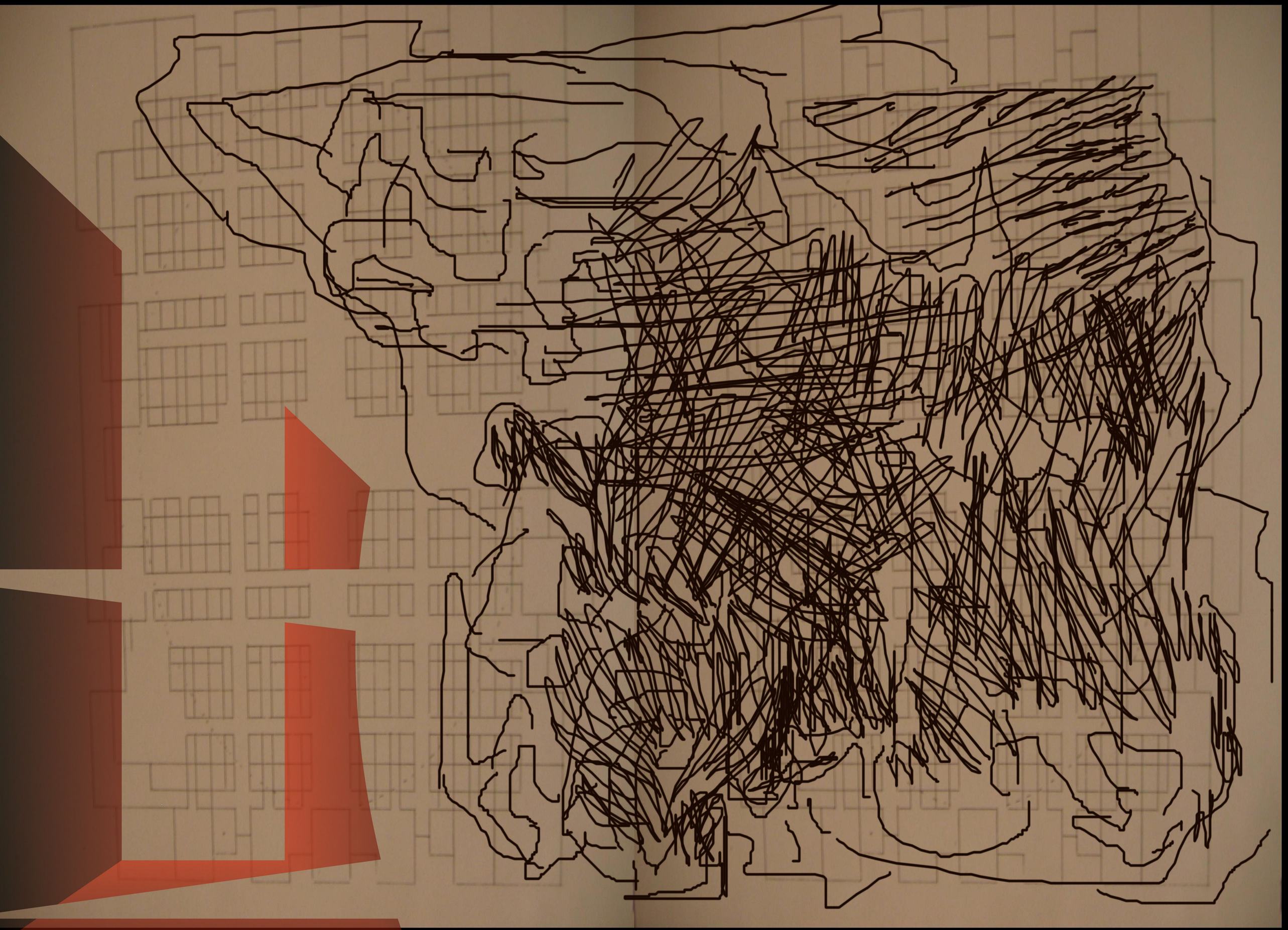


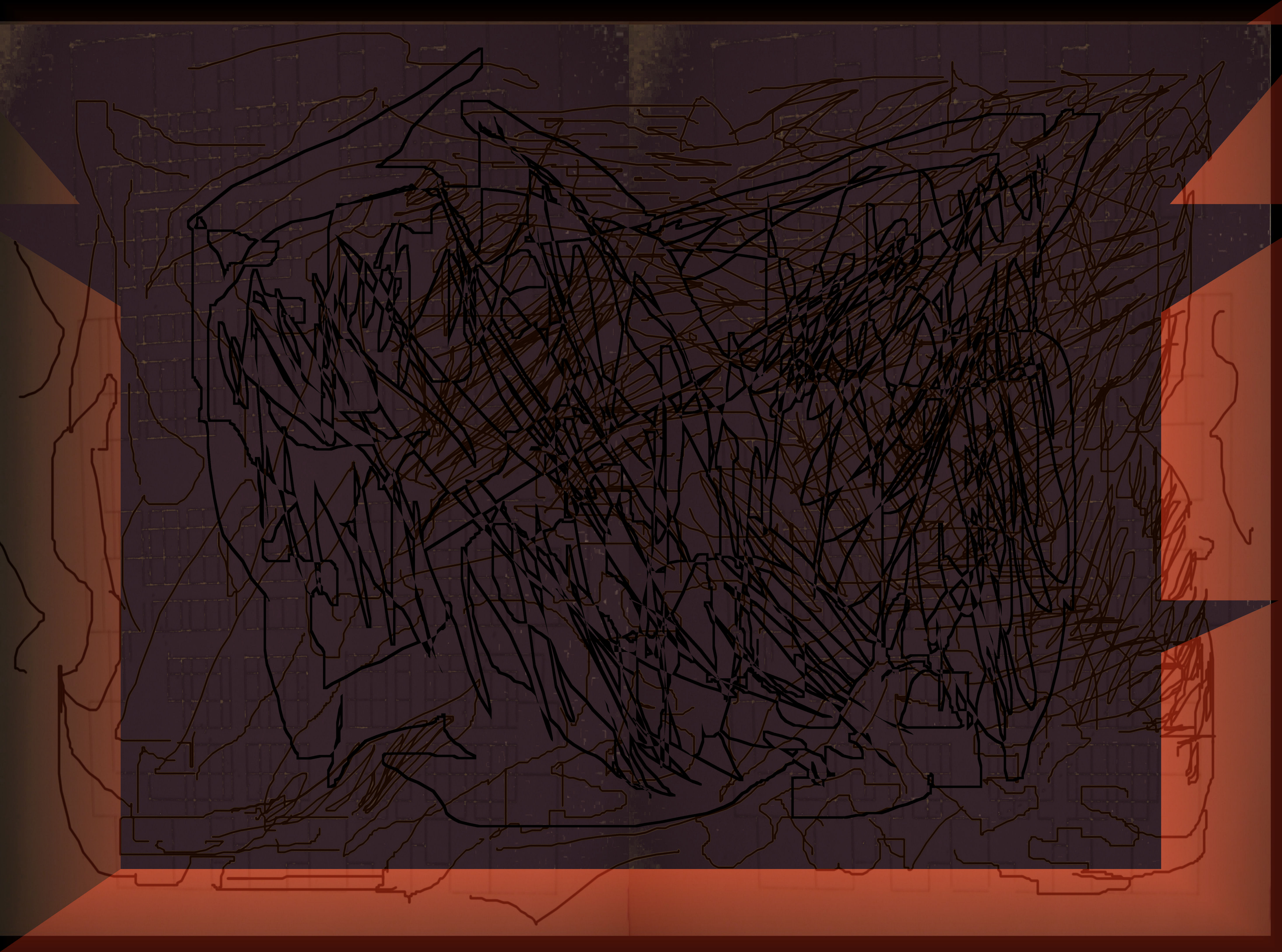




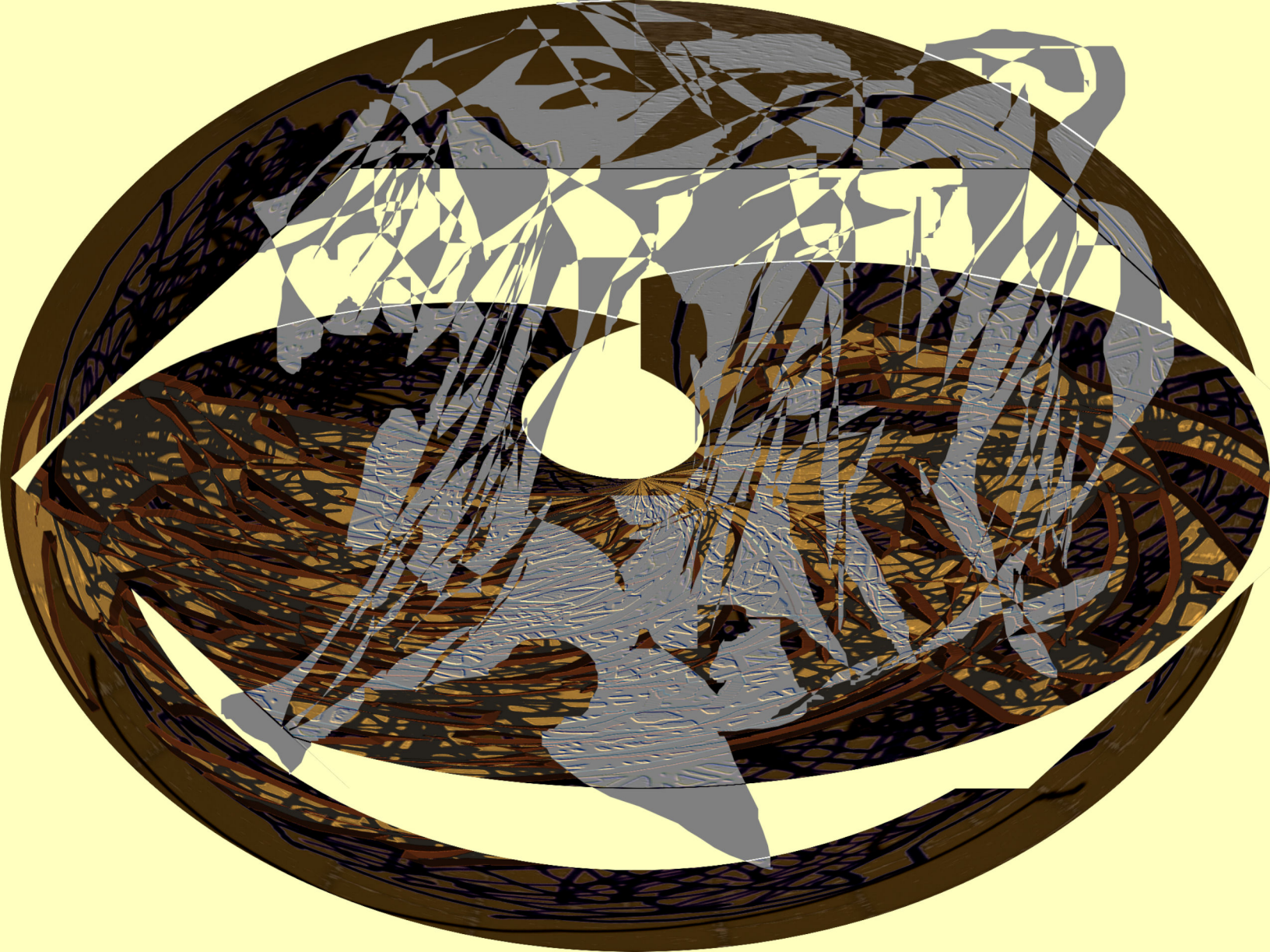




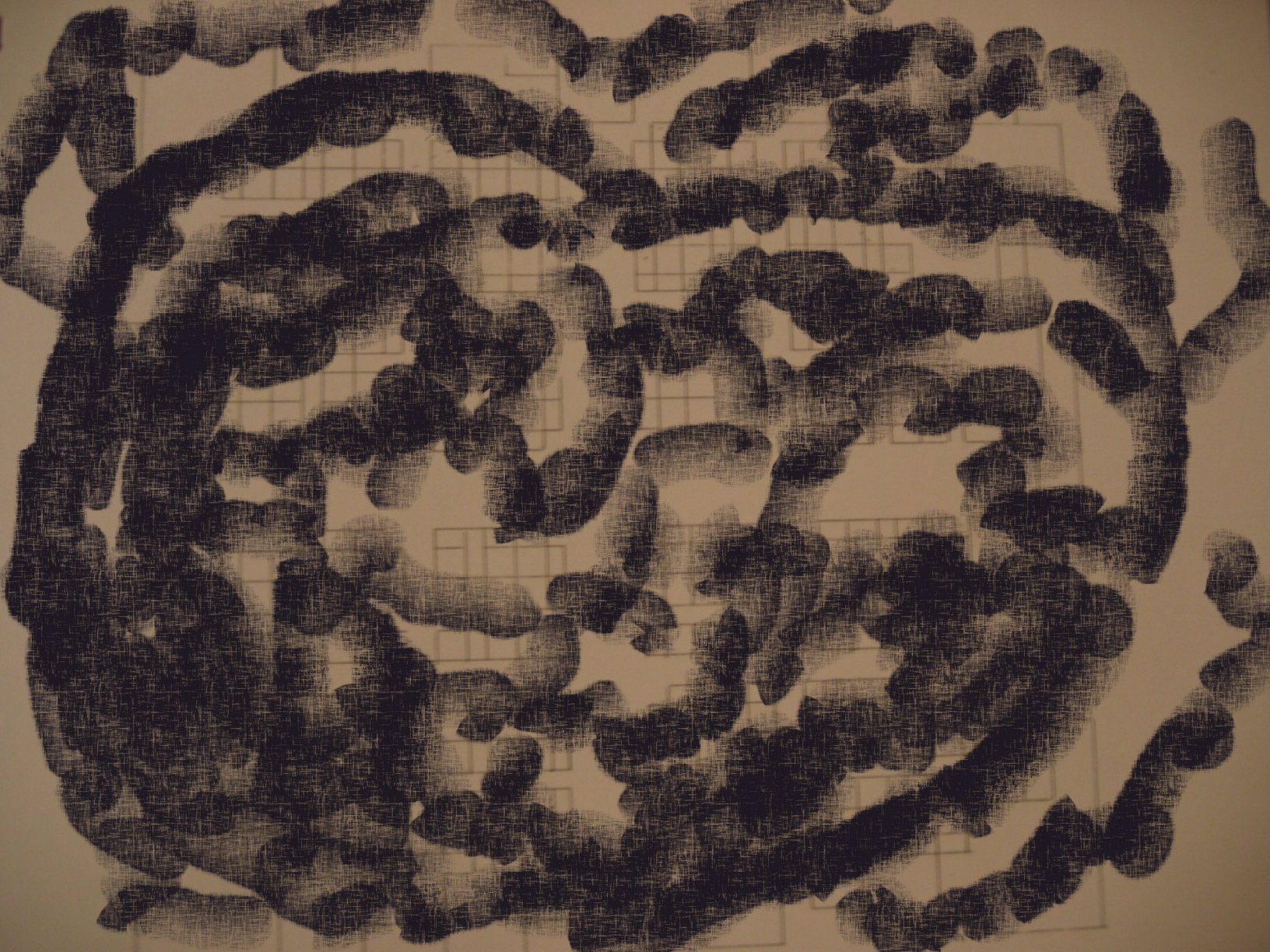


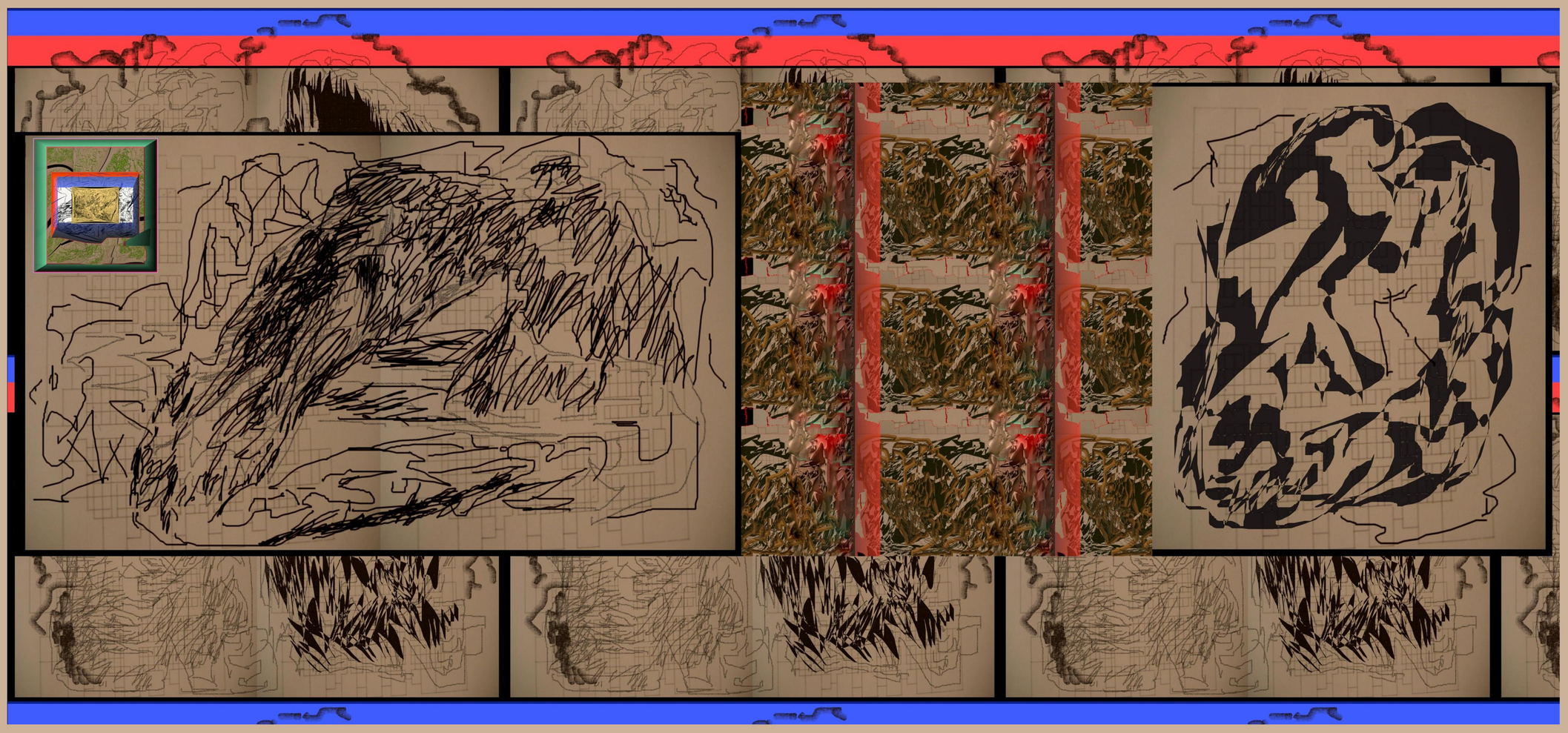




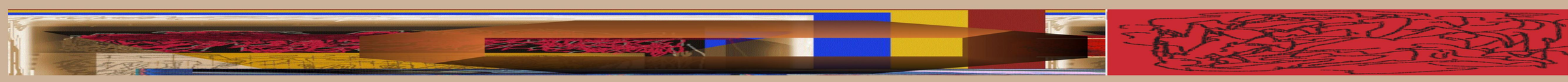






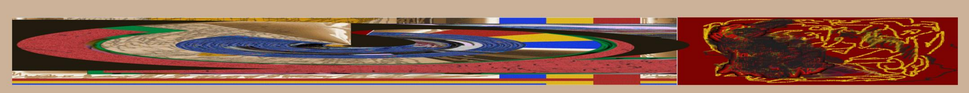


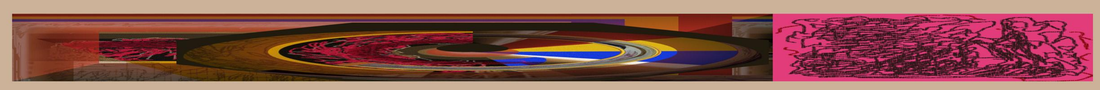




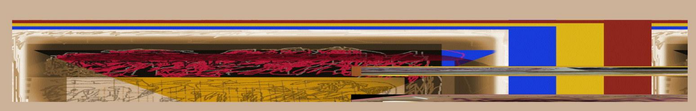


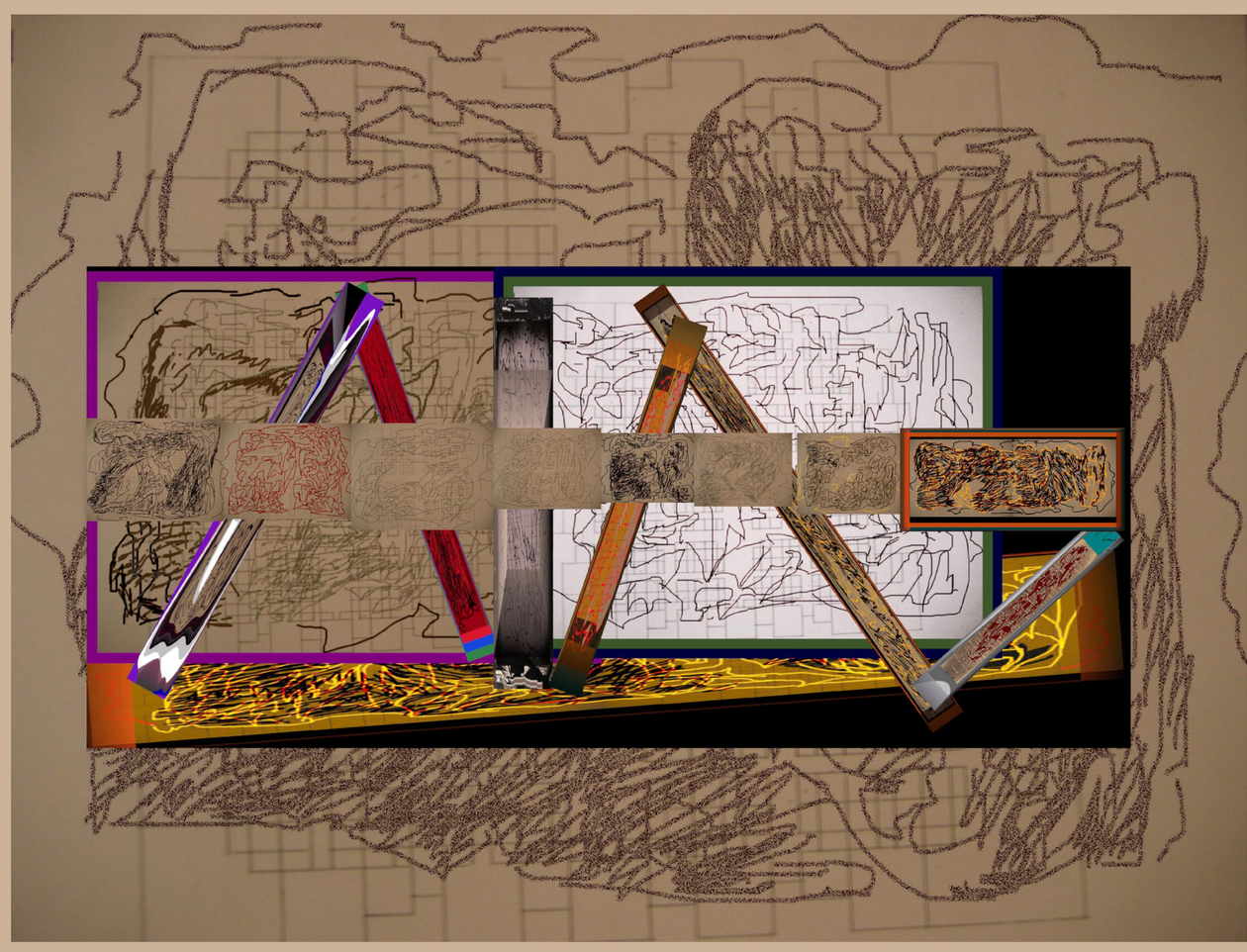


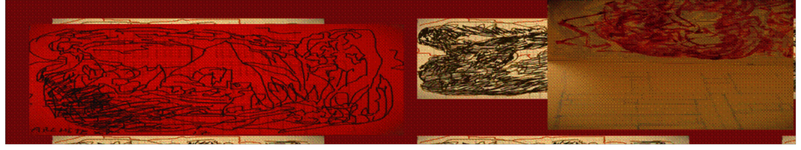


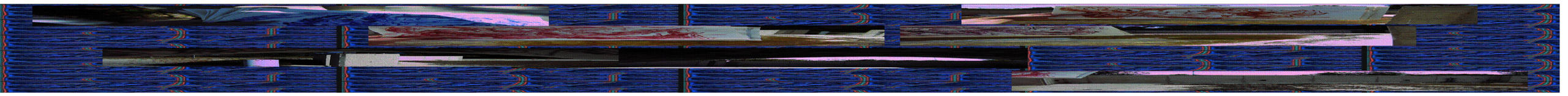


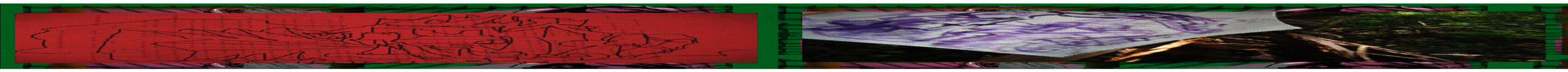


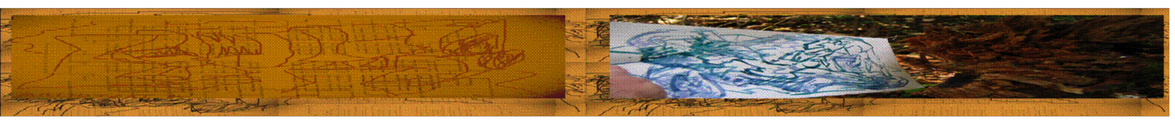


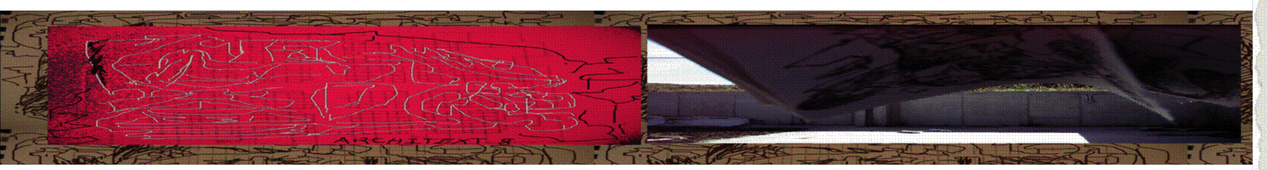










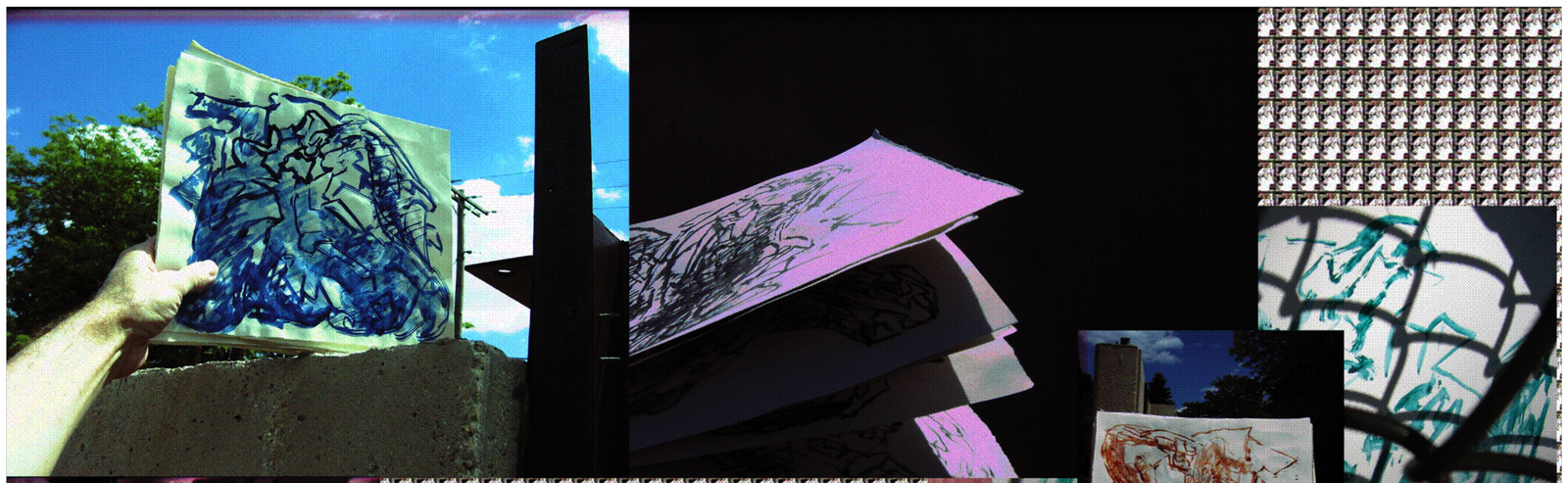


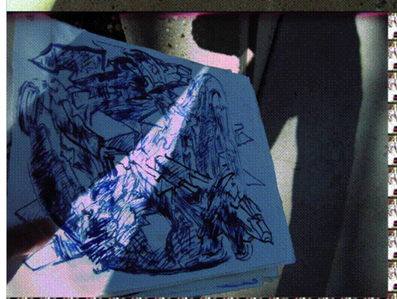




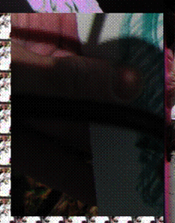


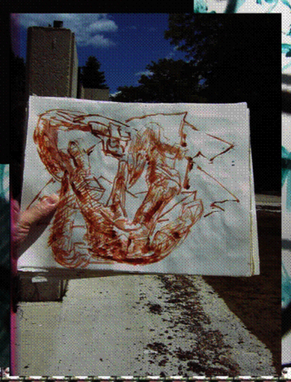




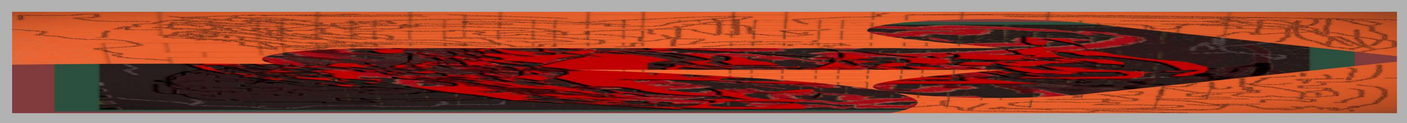


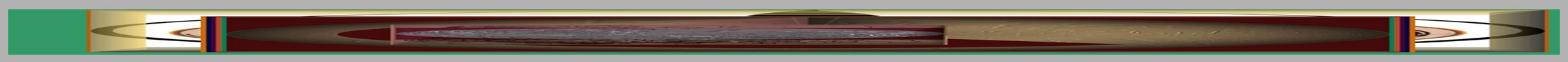




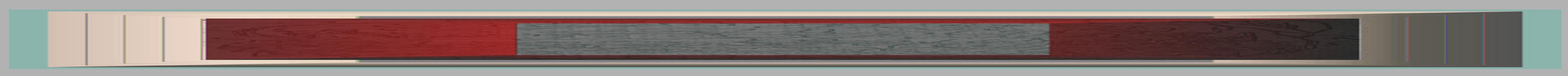


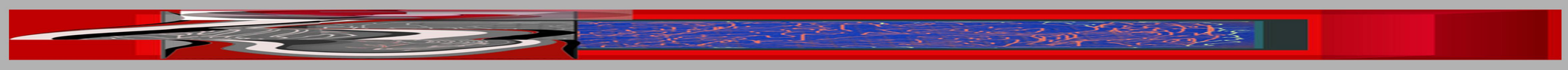




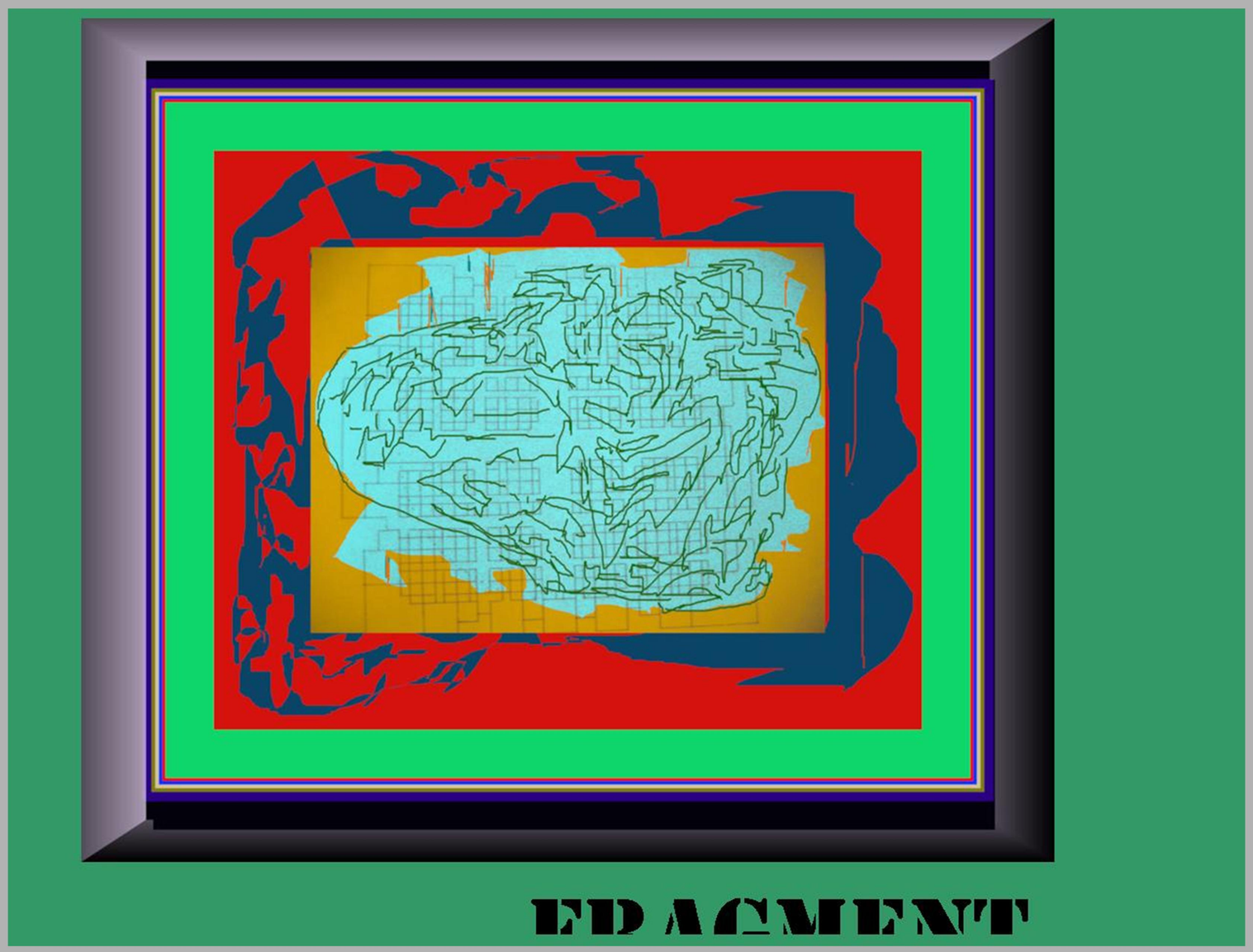




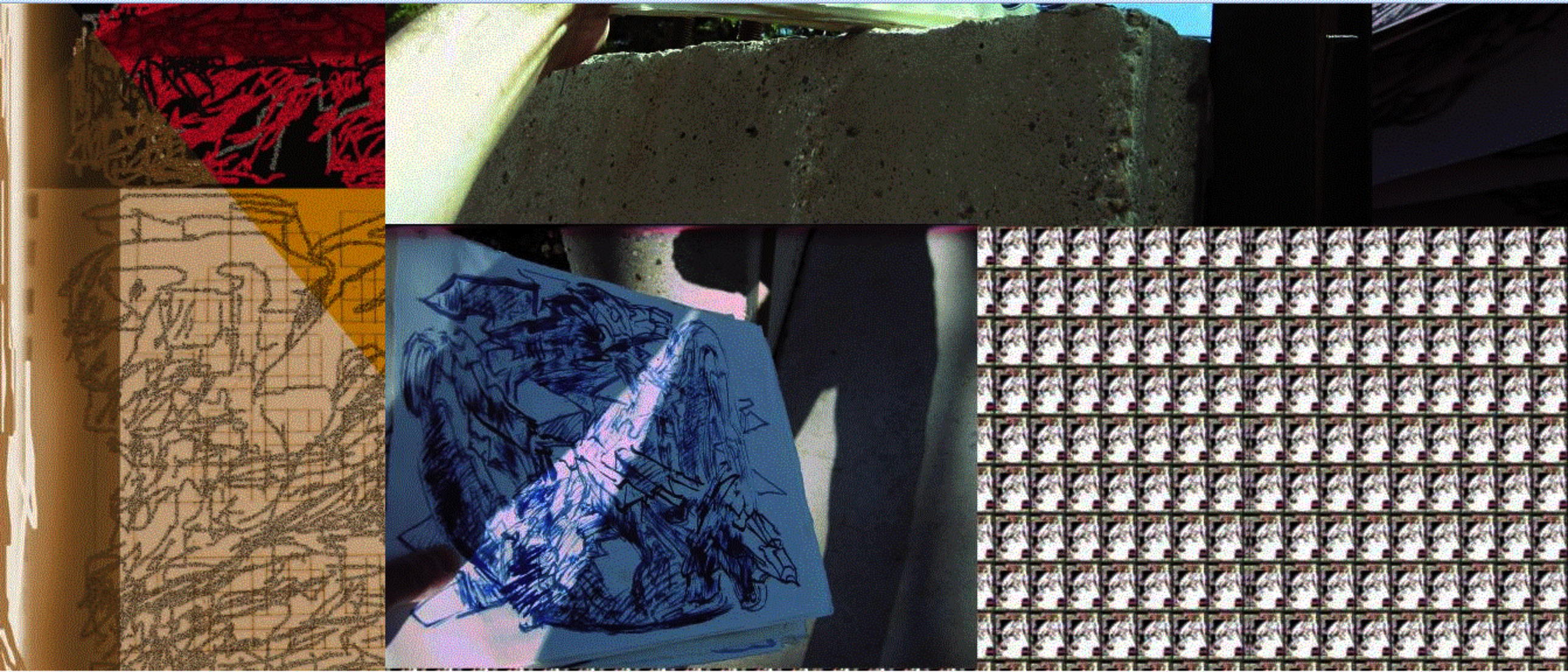




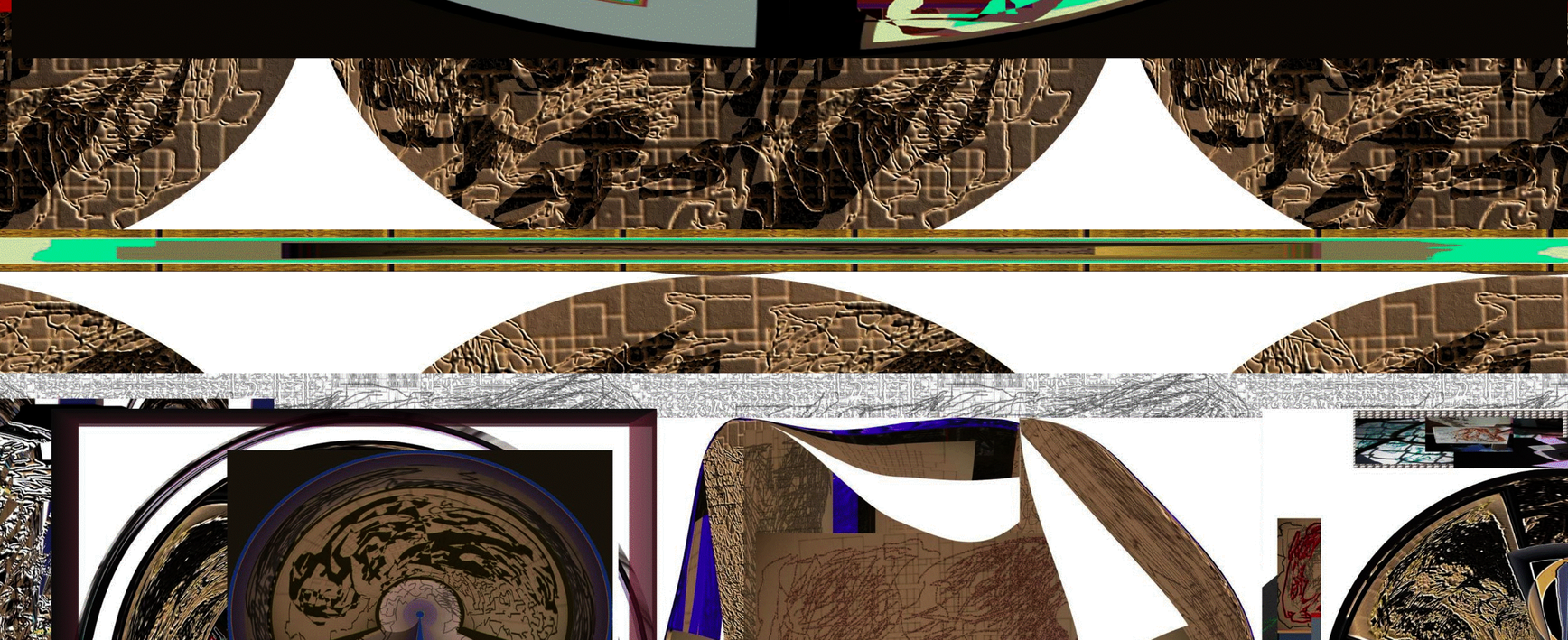


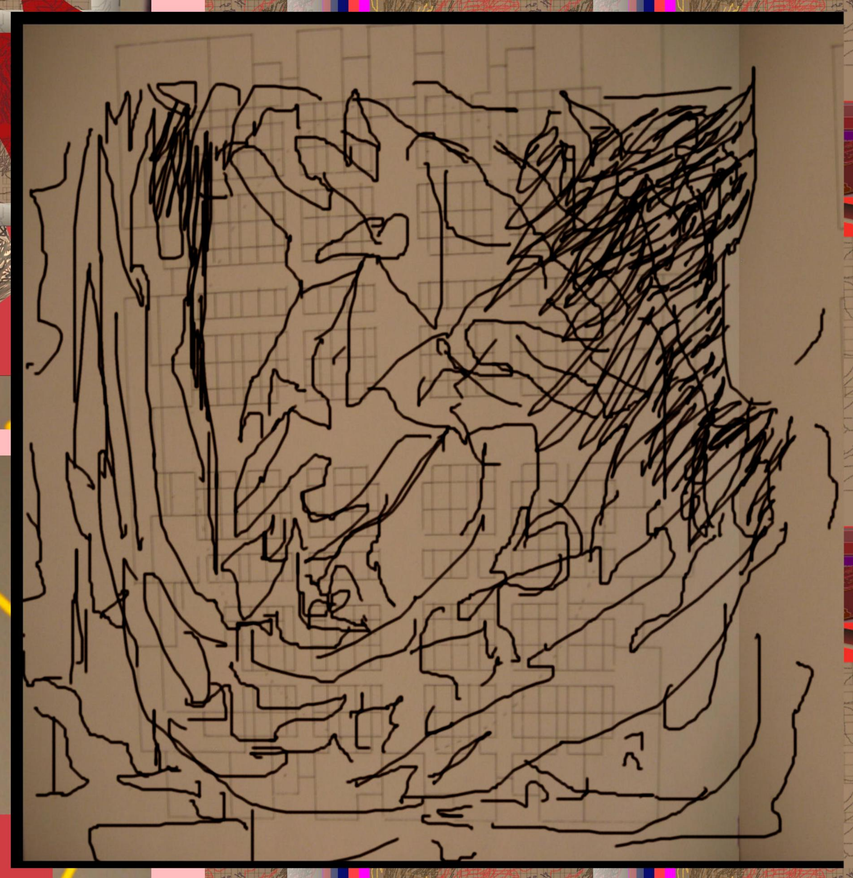


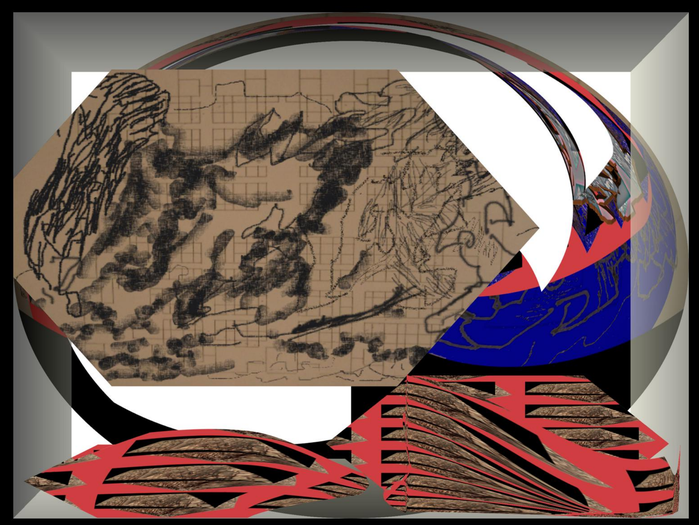
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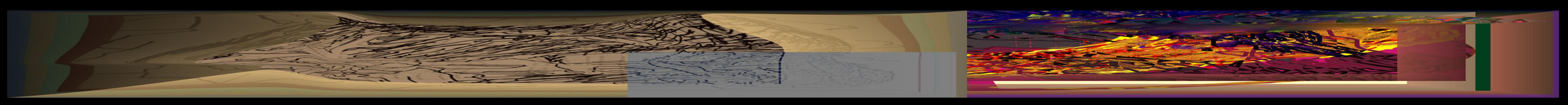




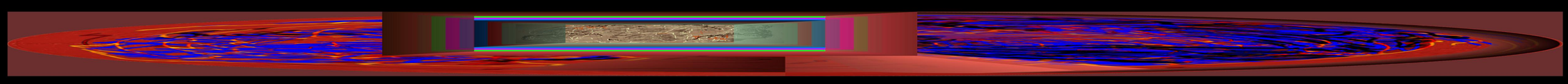






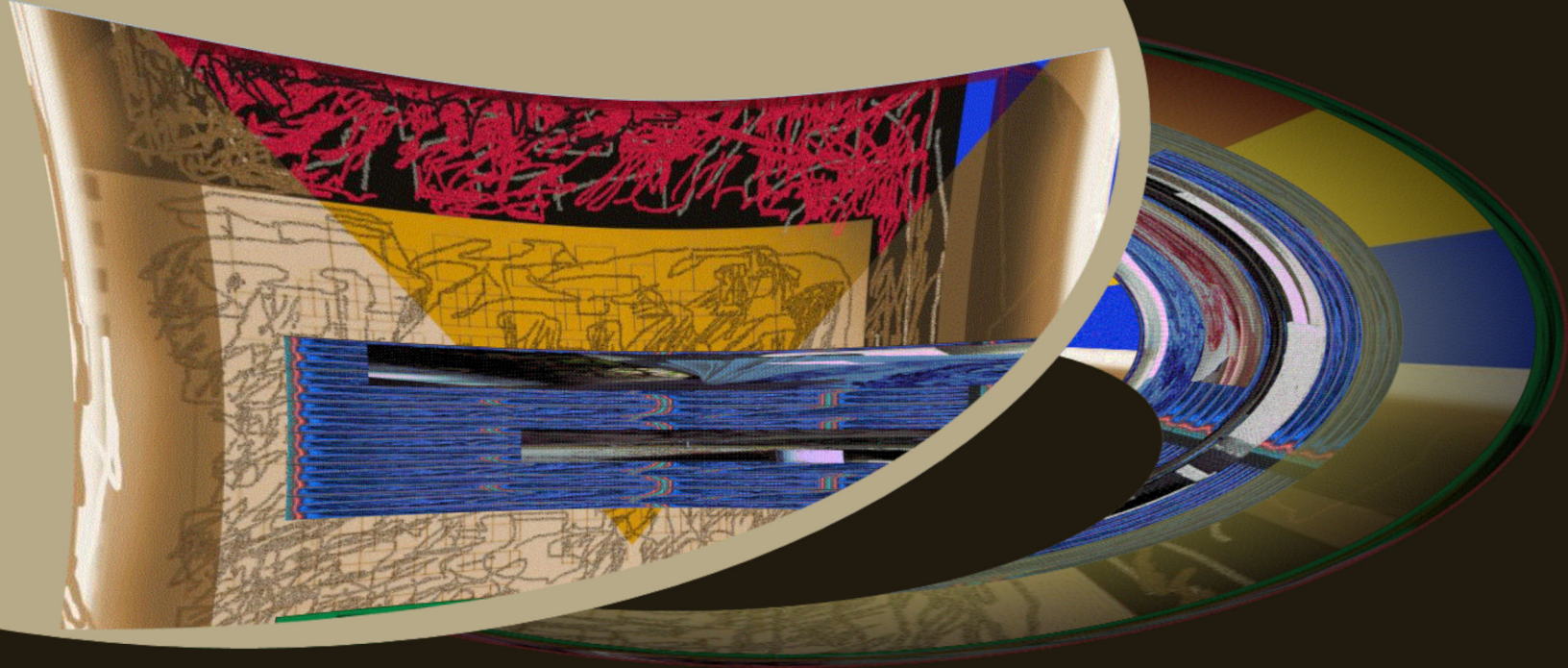


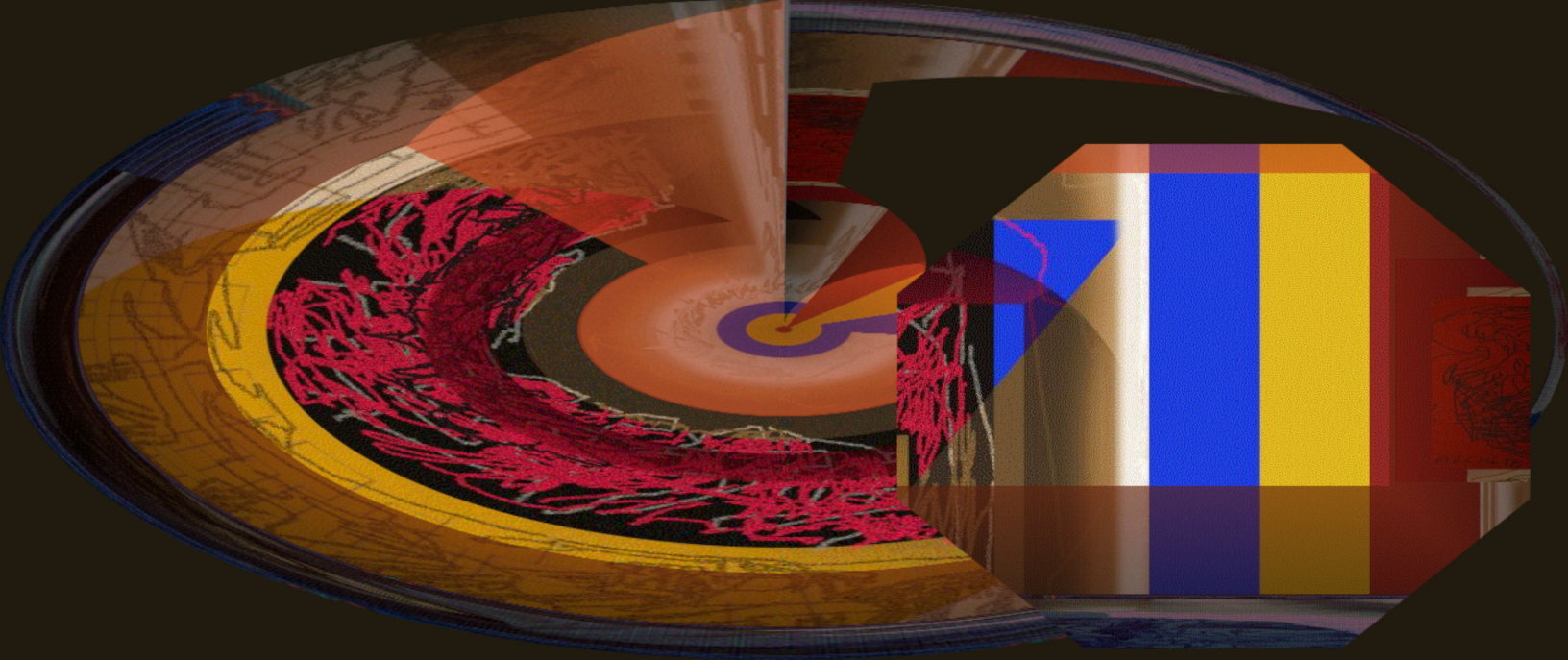


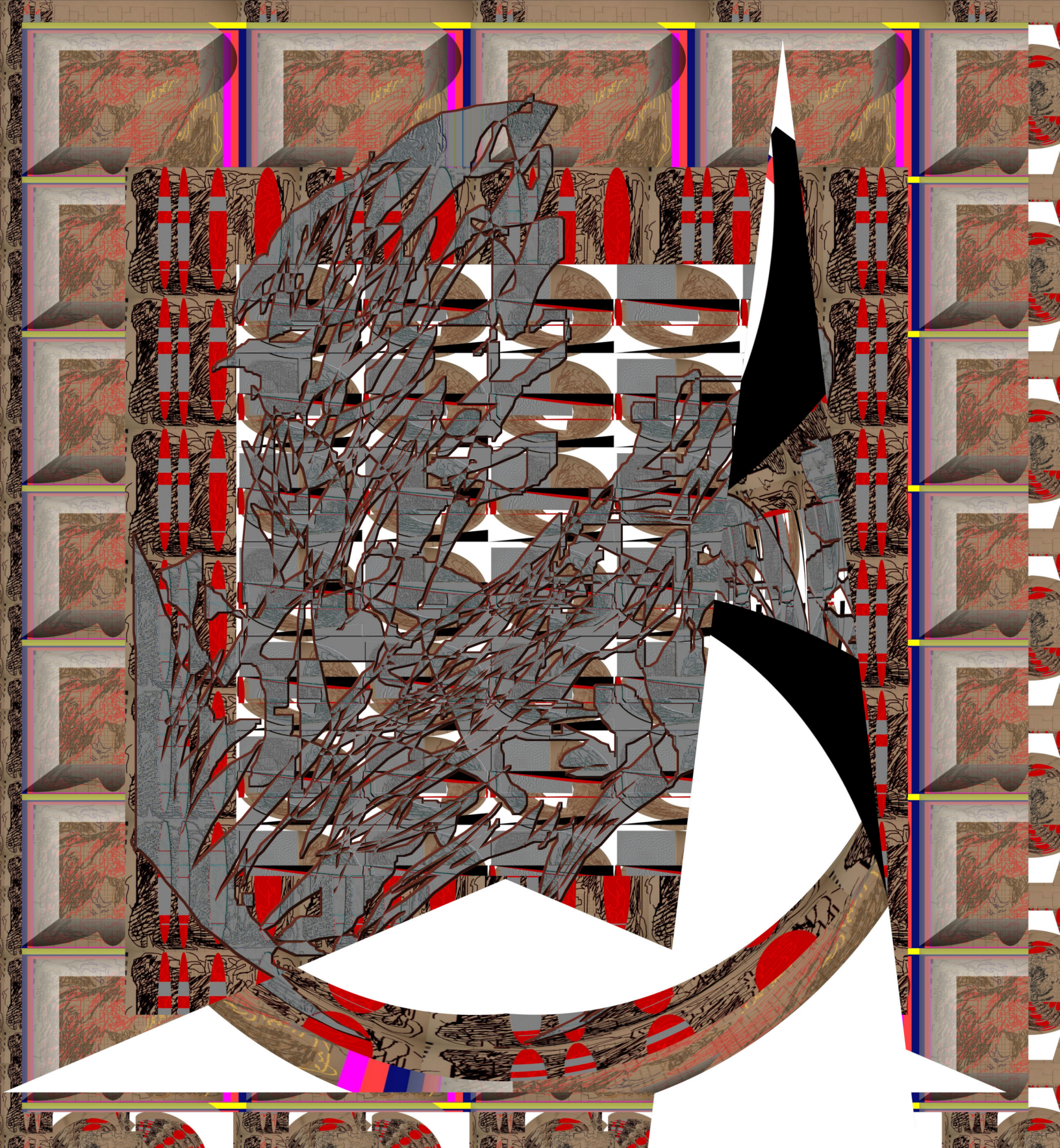


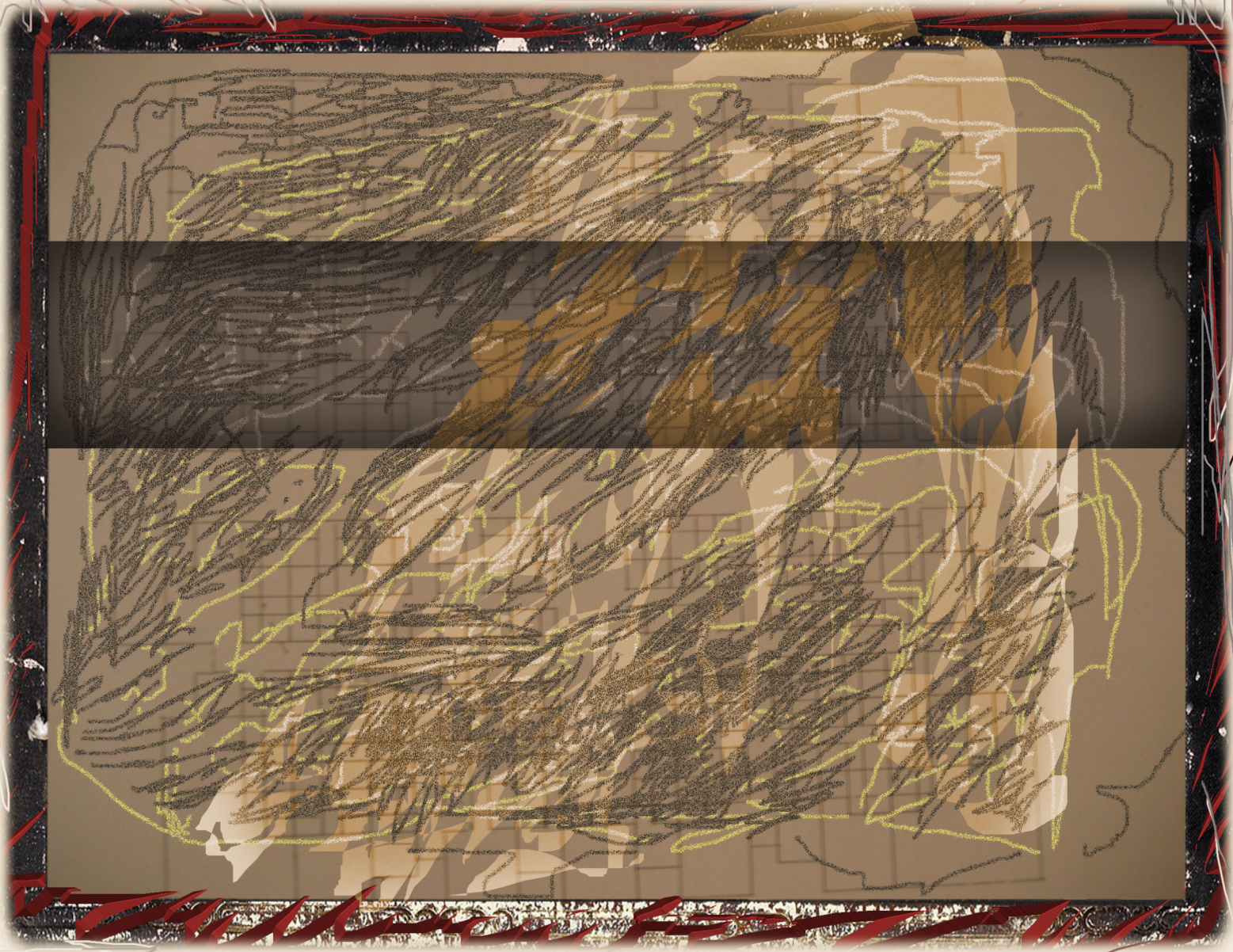


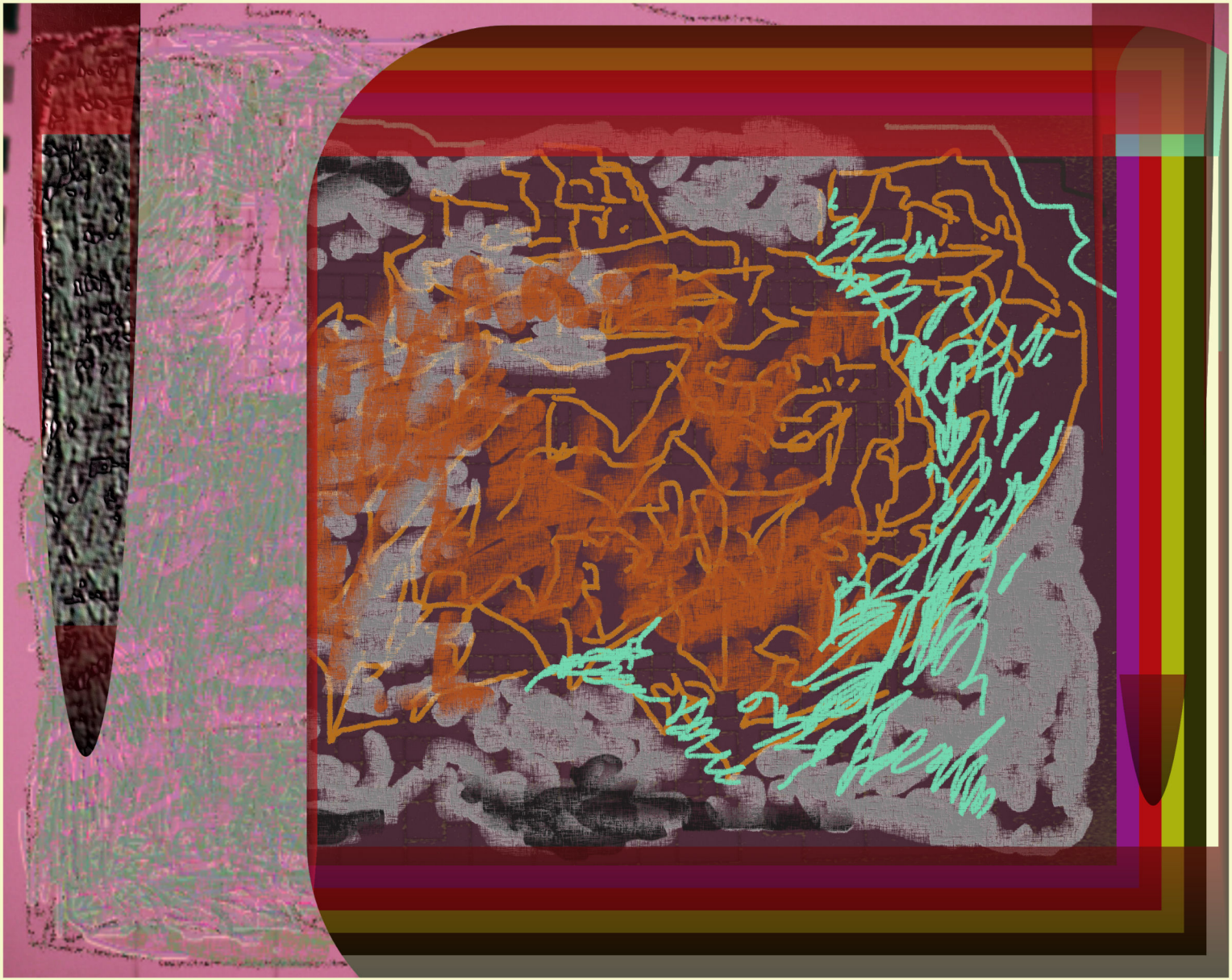


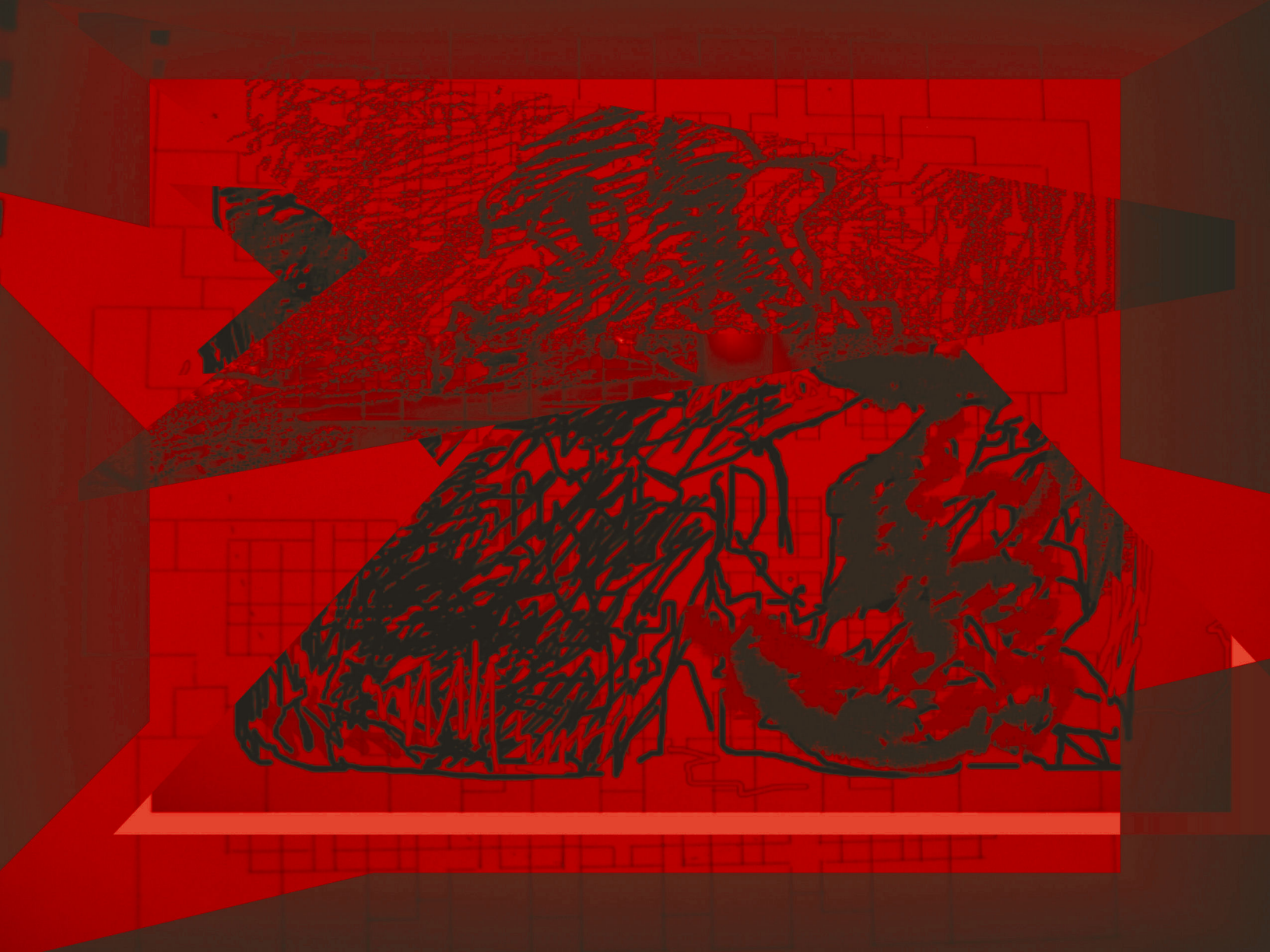




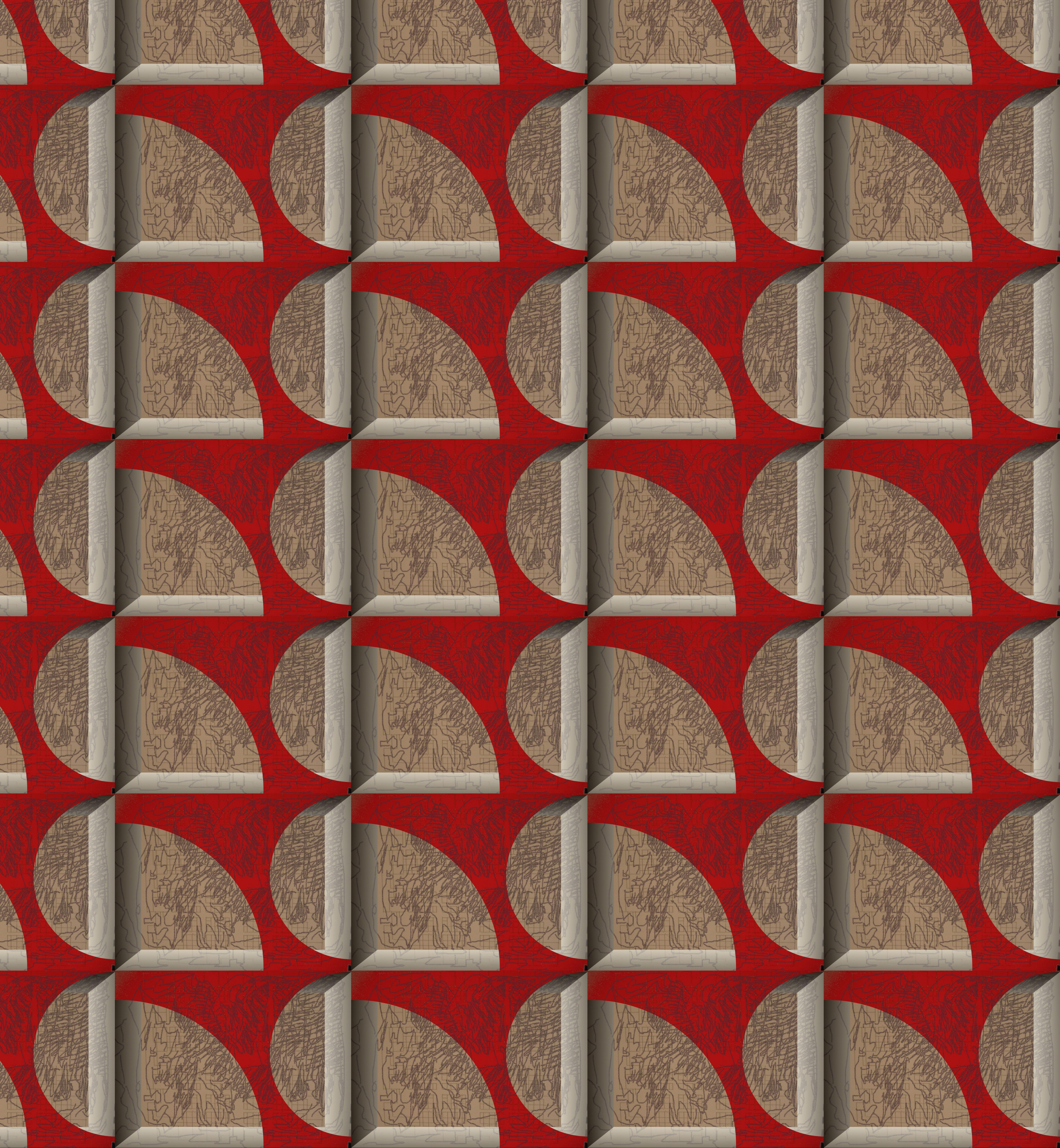


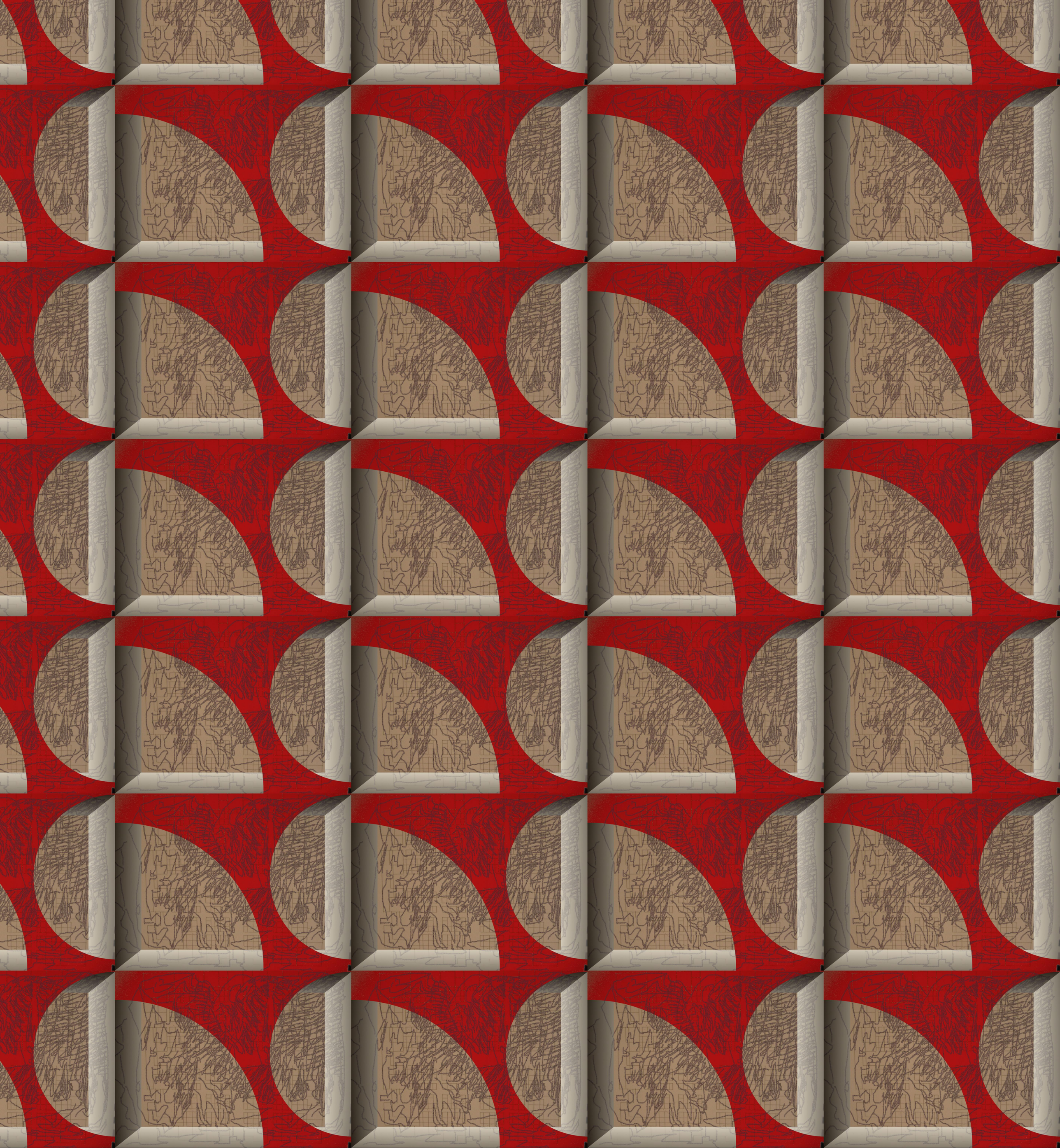






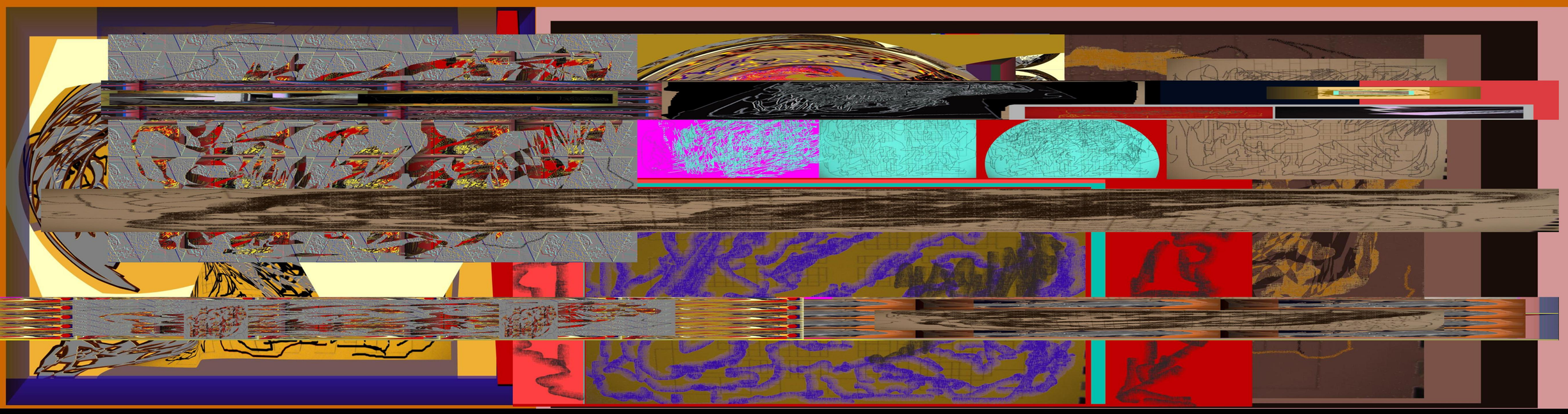


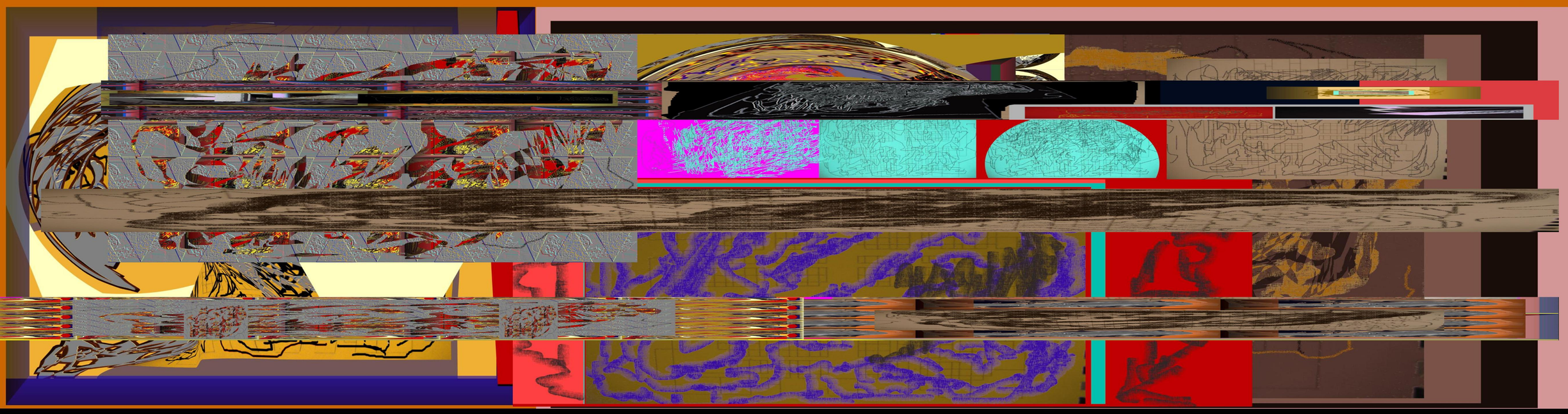


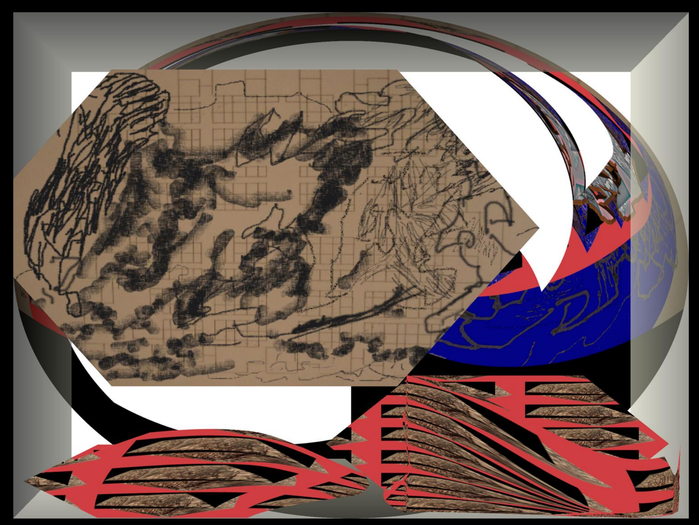




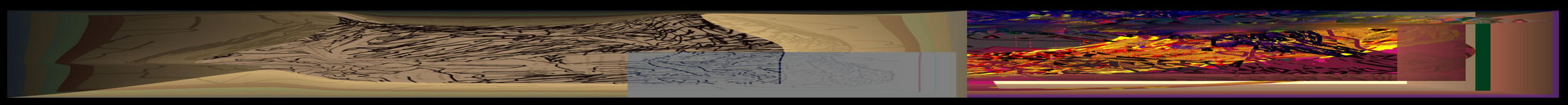




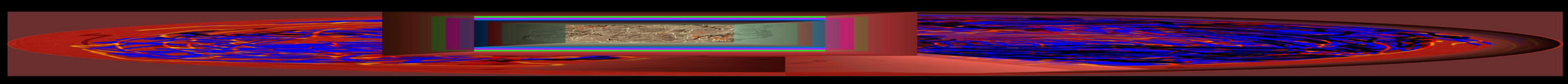


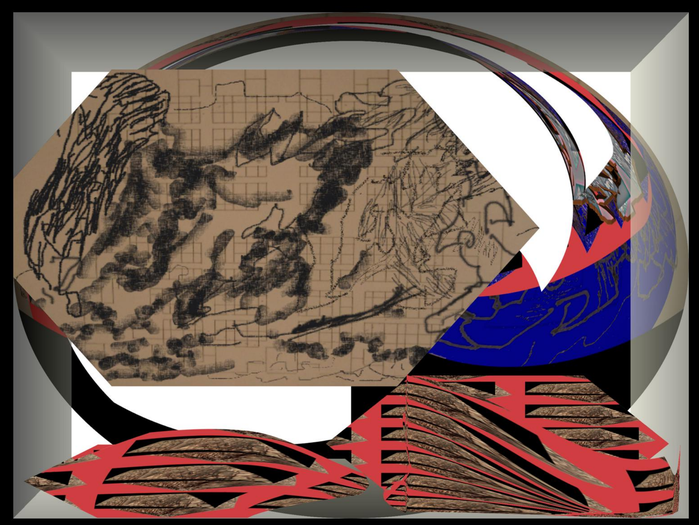




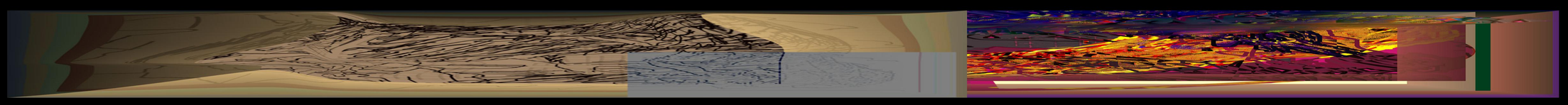




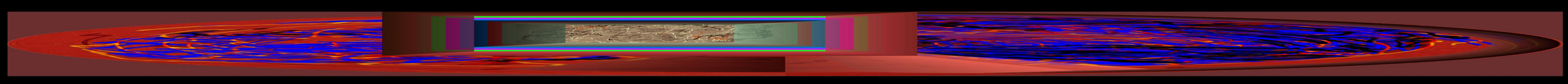








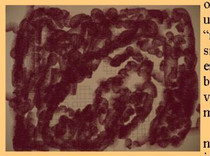






Intrados Ingress: preliminary
The Balduccino or interior archi-
curs to me is that between the
other that initiate a bridge be-
and in the case of Rodin the tab-
and turned to dance as a model,
in its allegories. Rodin was in the
modelling was in the spirit of
tools emphasized carving and his
blinks and Duchamp seems very
Drawng in the sense that Pound
maps calligraphy and calligraphy
In the space I use the groove is
framing and its elaboration to
tion is not secondary, is not an
half firestorm whirlwind"…

notes for a Balduccino



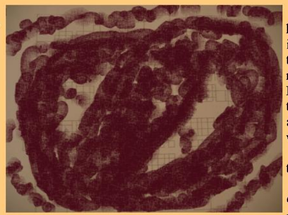
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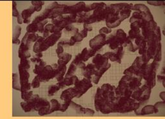
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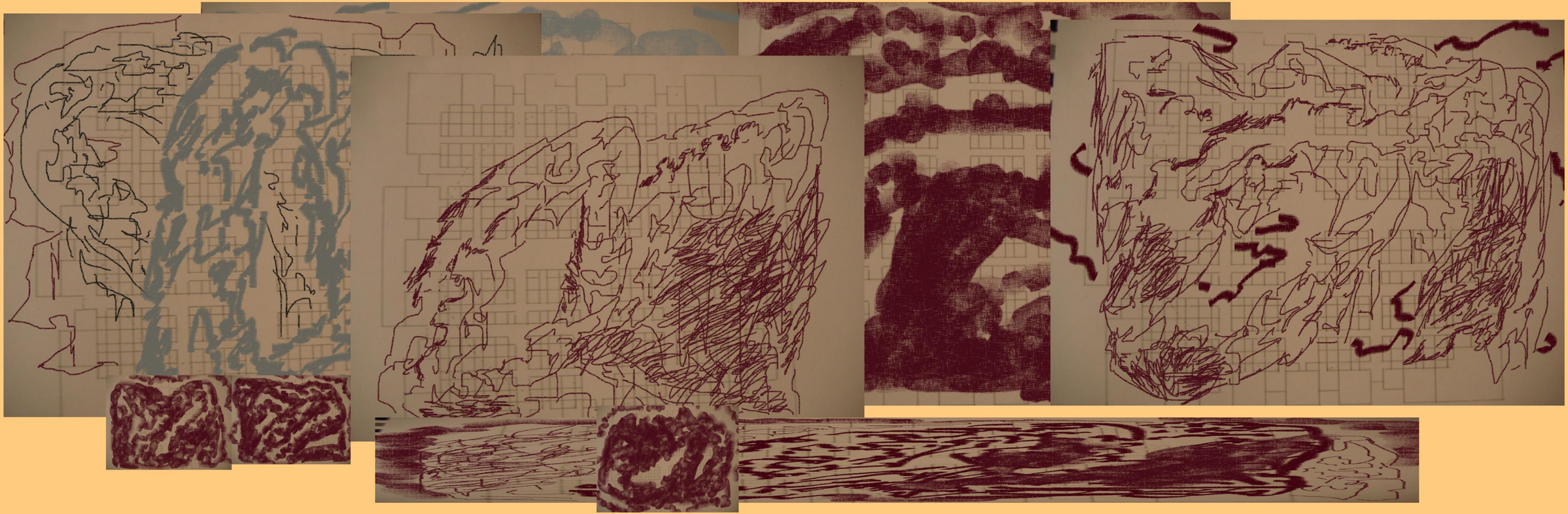


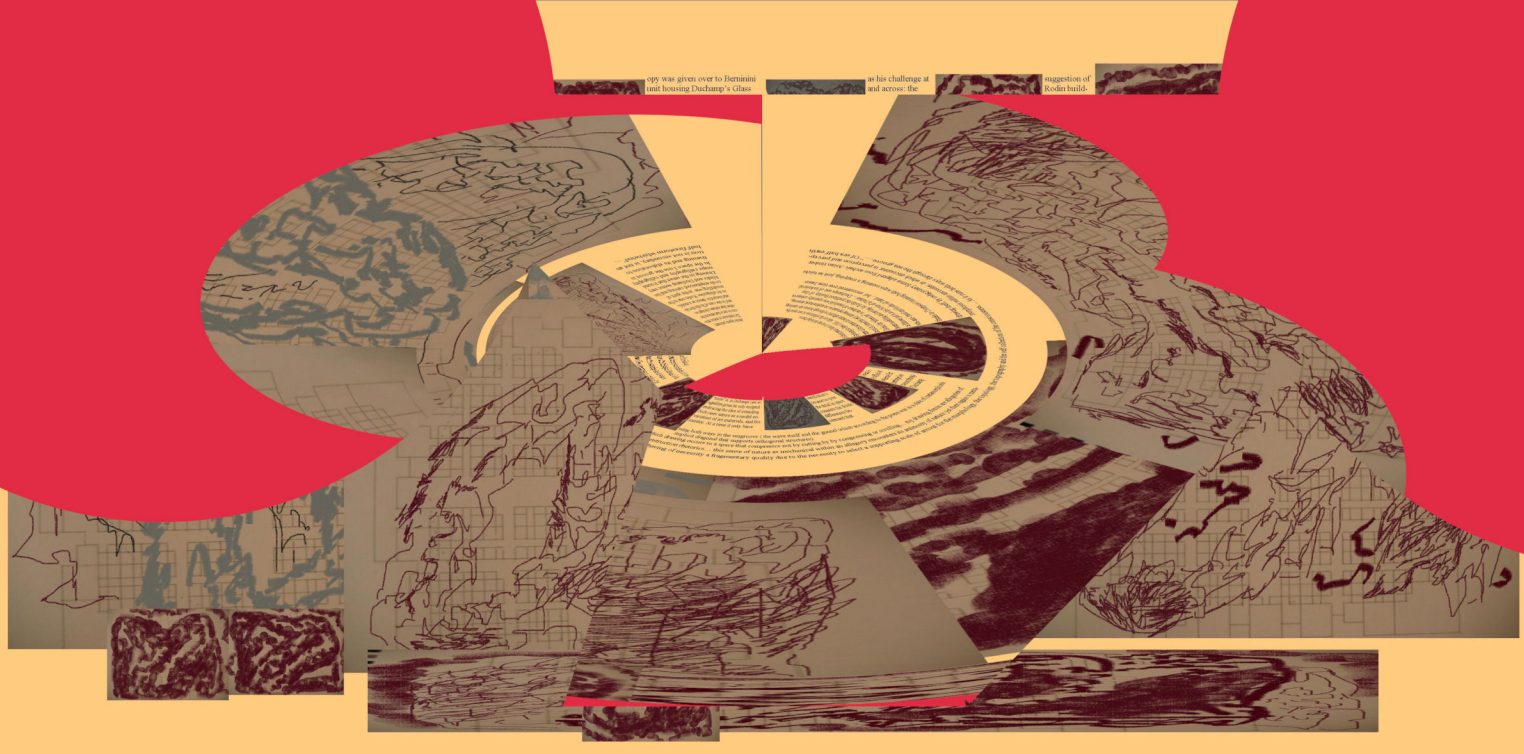
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Intrados Ingress: preliminary notes for a Balduccino

The Balduccino or interior architectural bridge formed on the idea of a canopy was given over to Bernini as his challenge at suggestion of his drawing mentor Carracci. In our day the bridge that occurs to me is that between the stages of the Philadelphia Museum: ie the unit housing Duchamp's Glass and across: the Rodin building housing the Gates of Hell…what are the reflections of one upon the other that initiate a bridge between the contrasting ideas of what a "model" is: in Duchamp's case an identification to Davinci in terms of the mechanics of nature reflected on through human art ontology and in the case of Rodin the tableau of his commitment to a chain of art signifiers given he only sculpted because too poor to afford art materials, formed his early drawing reputation on architectural drawing, and turned to dance as a model, all the while in the spirit of synecdoche, embracing the idea of extending the detail in space whereas for Davinci the "abbracciari" or embrace of manifold was spatially cohesive in its allegories. Rodin was in the spirit of syllepsis, a touching upon… in both cases nature as a model encounters the divide perhaps between modelling and carving, for Rodin the preferred fluidity of clay modelling was in the spirit of Nature as Goddess, a sybillic voice in the variation of art materials, and the differences between things as Matisse put it in his Notes of a Painter… Duchamp's use of industrial tools emphasized carving and his relation to Brancusi as a kind of spiritual mentor. At a time it may have seemed that Duchamp was anti- hand and Rodin all hand… but encountered over time Janus blinks and Duchamp seems very connected to hand culture….drawing…

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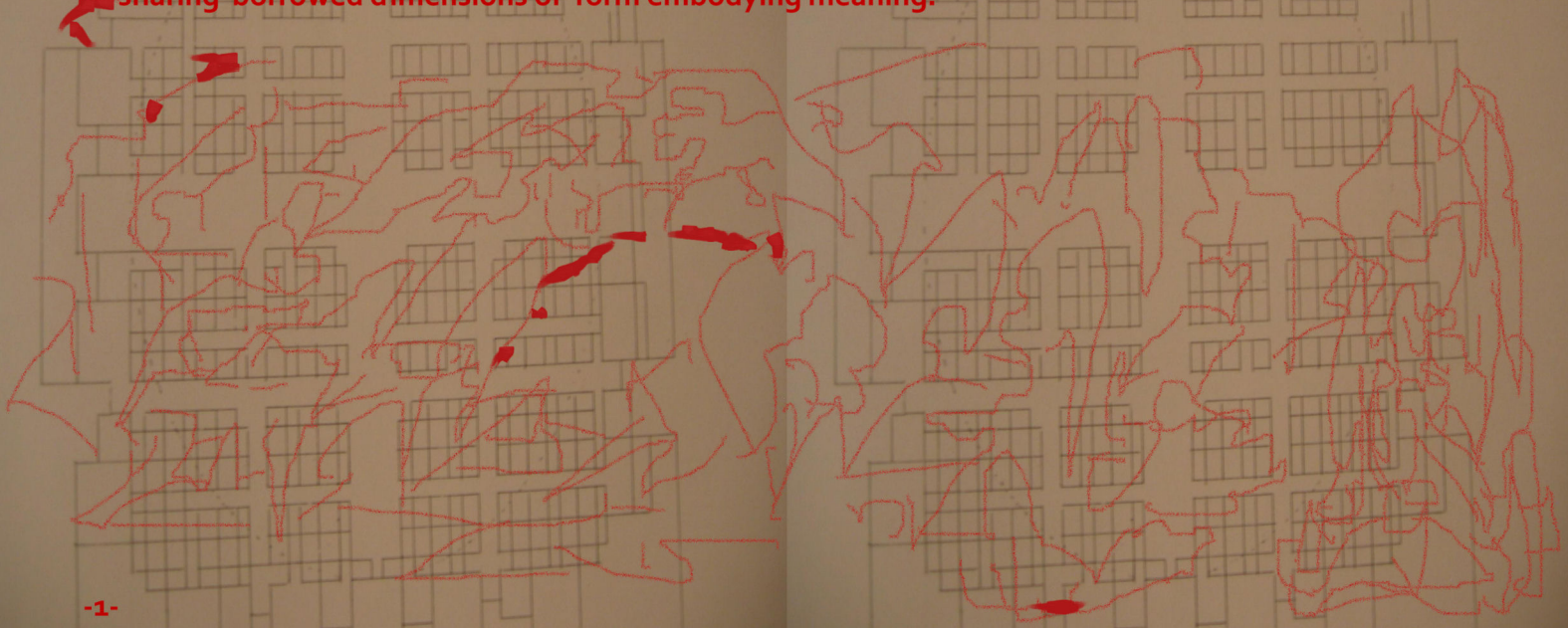
In the space I use the groove is the computer arc or loop, as a kind of link to the human reflex art and in which drawing occurs to a space that compresses not by cutting by compressing or scrolling… my drawing forms are allegories of drawing itself, by using joinery forms adapted from archaic Asian timber framing and its elaboration to complex detailing as in brackets…the "bracket" is then a visual pun on deconstruction rhetorics… this sense of nature as mechanical within an allegory encounters its antinomy of nature yet then again a metamorphosis within encounter, in which encounter is perception and perception is not secondary, is not an affect, or an apperception but is the form of nature itself… the realization thus having of necessity a fragmentary quality due to the necessity to select a supporting scale of arrival for the morphology, the topology, the topography and the self collection of the consciousness…. As it runs both ways through the sea groove…." Of sea half earth half firestorm whirlwind"… in other words the knot is the map of the stropping motion that sharpens the knife…as Ockham would have said save for second thoughts…





CONFIGURING

Objective and subjective content as embedded levels of meaning and spatial layering of visual- verbal space as sharing borrowed dimensions of form embodying meaning.

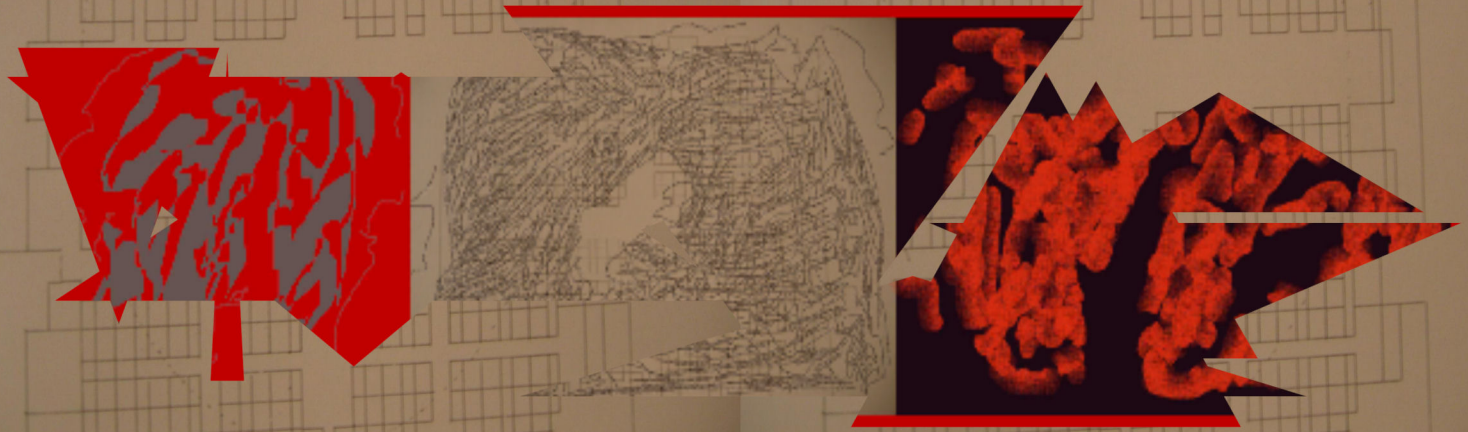


Psychology as contemporar rhetoric i.e. Perception

art/ PSYCHOLOLOGOCAL - COLLOIDS

Before it was the "subconscious" it was?...

Creative dimensions of trope as program interrupted by its corollary meaning of surprise.

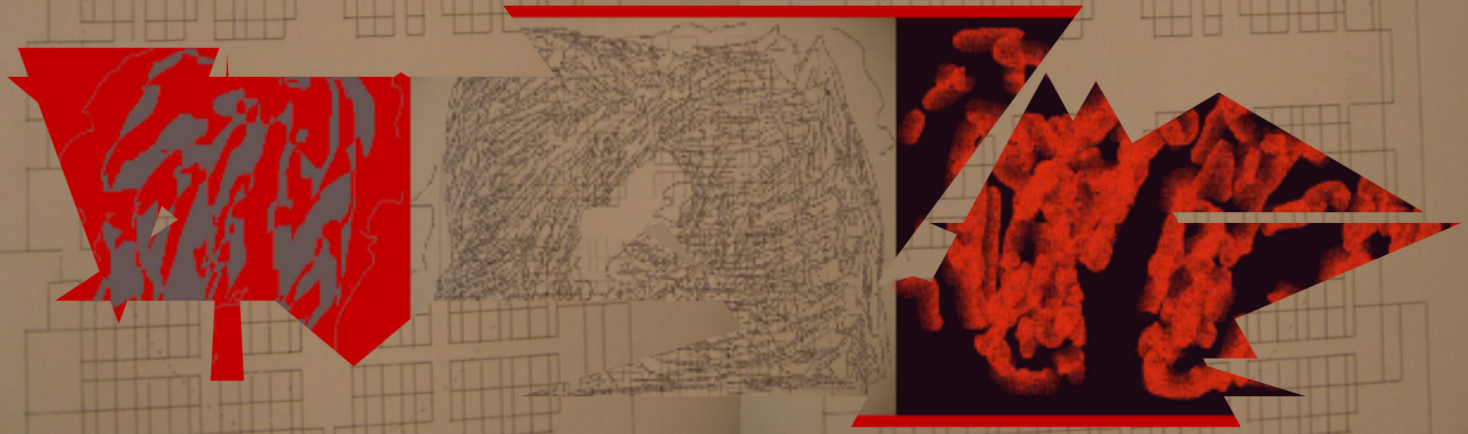


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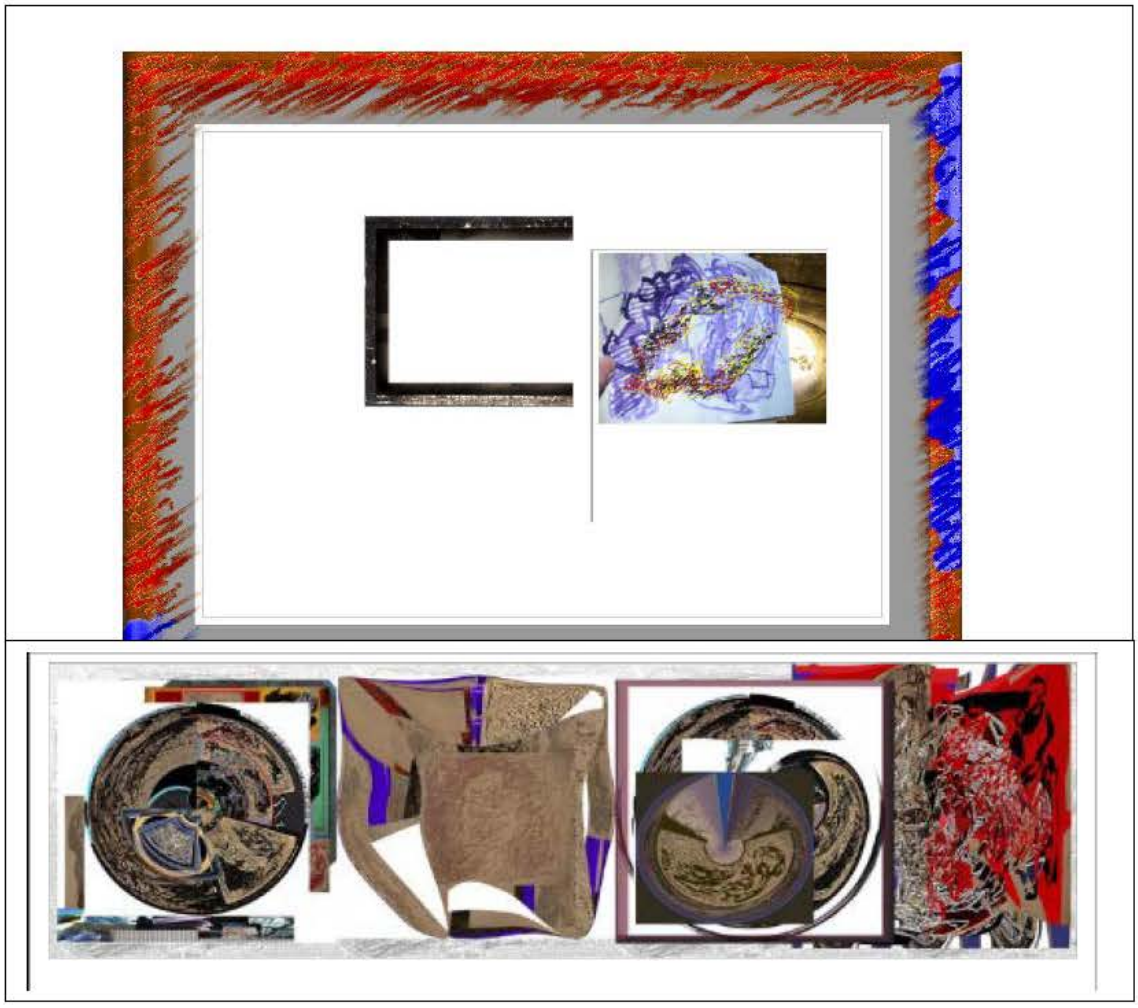
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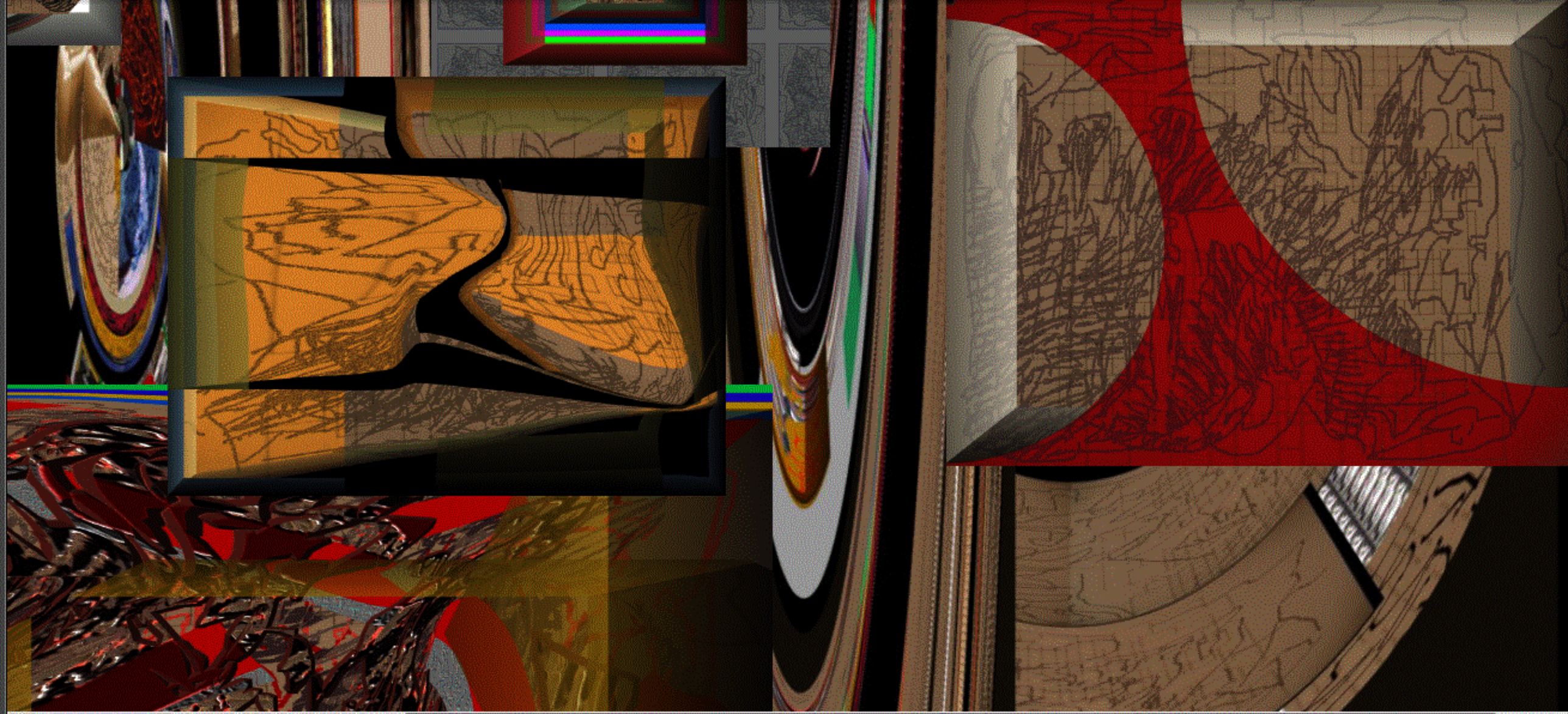
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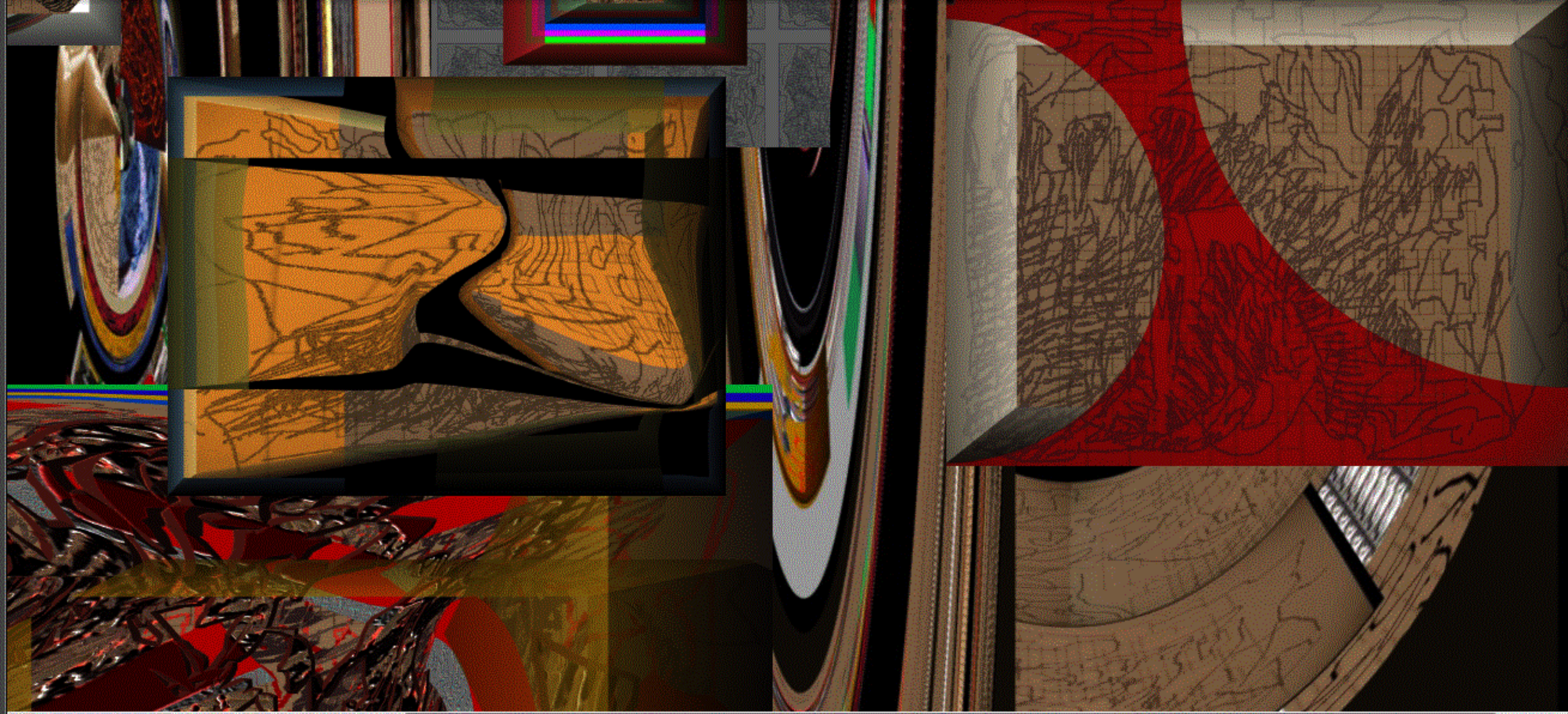
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Constructing a Visual Rhetoric of Cyber Drawing And It's Archive –As-Art: A Study In Fragmenting Values and Metamorphosis

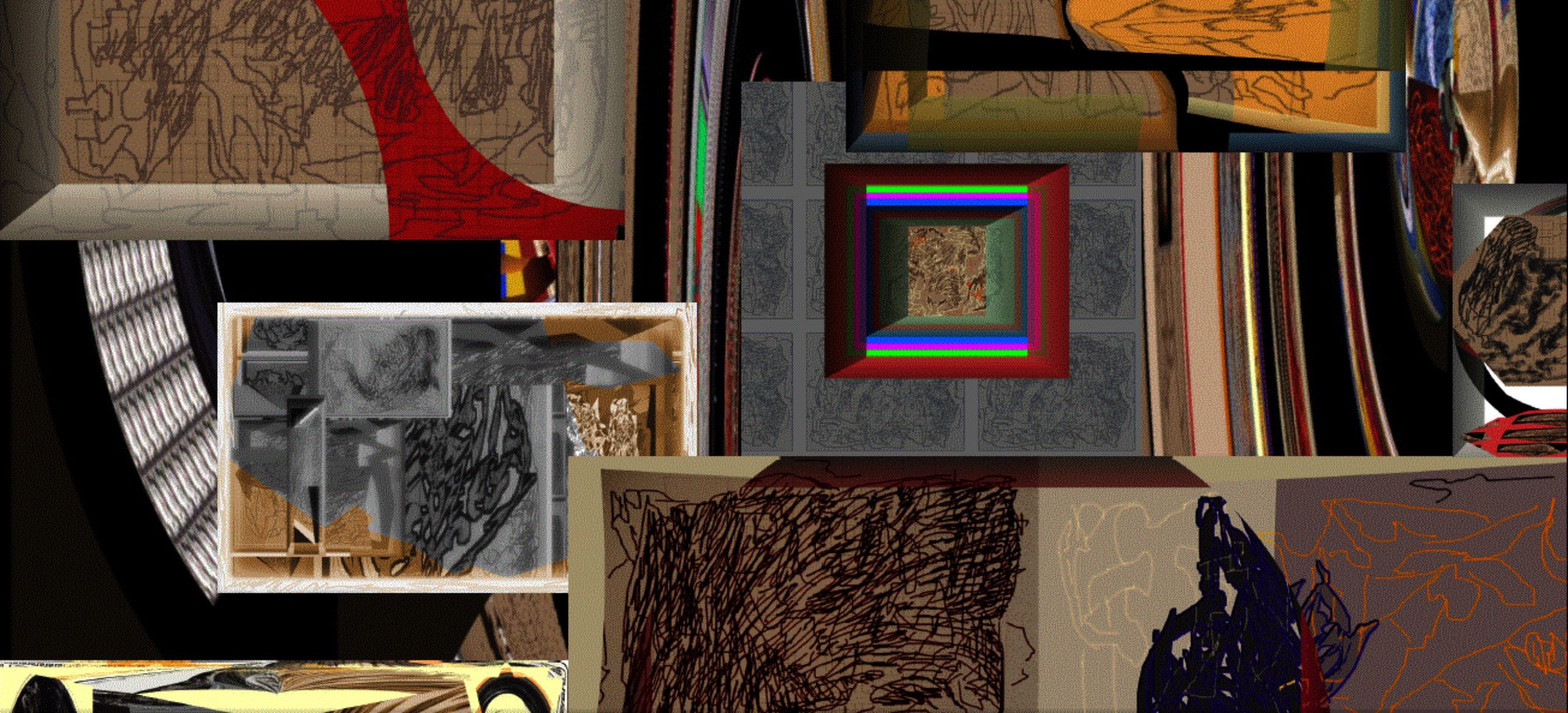


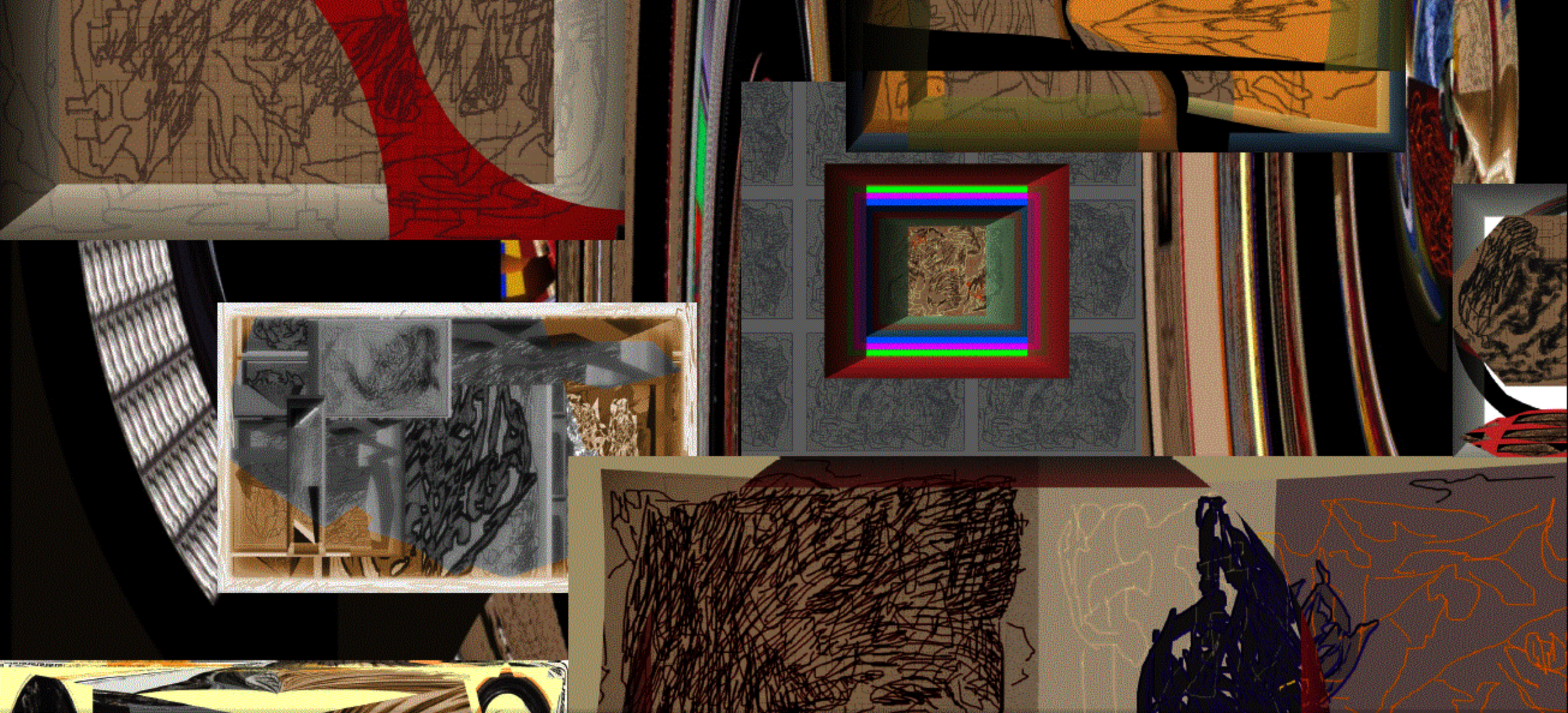


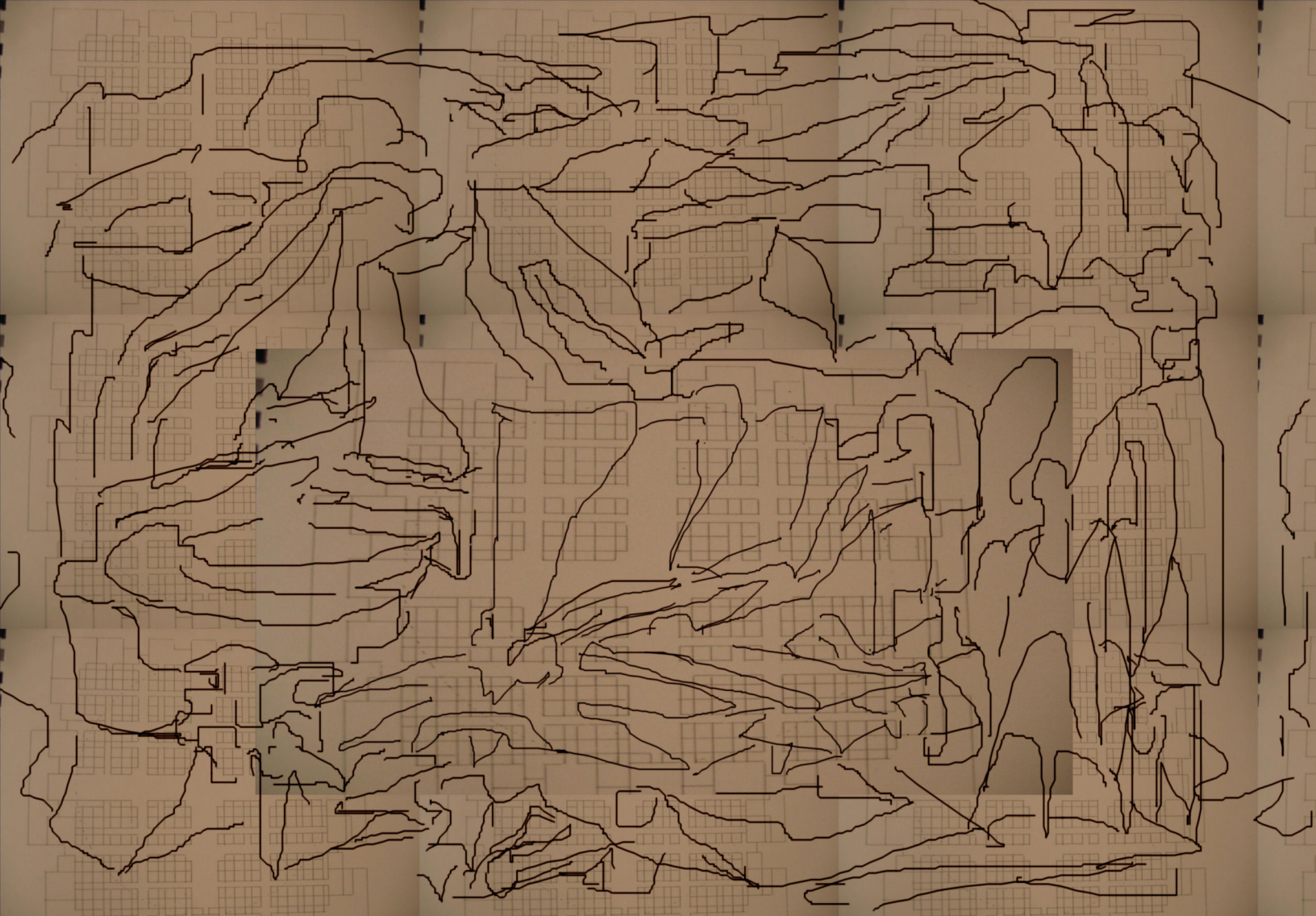


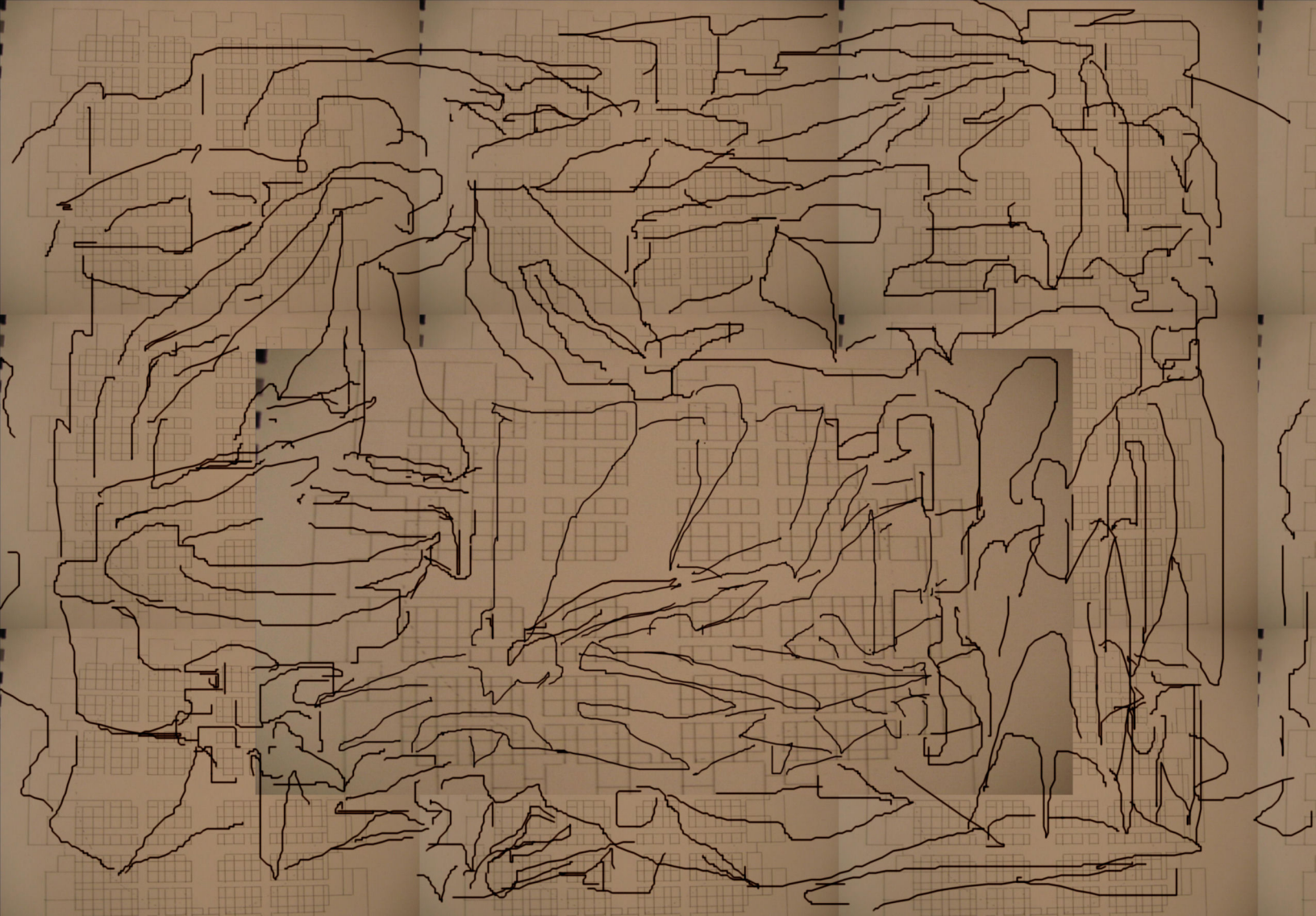


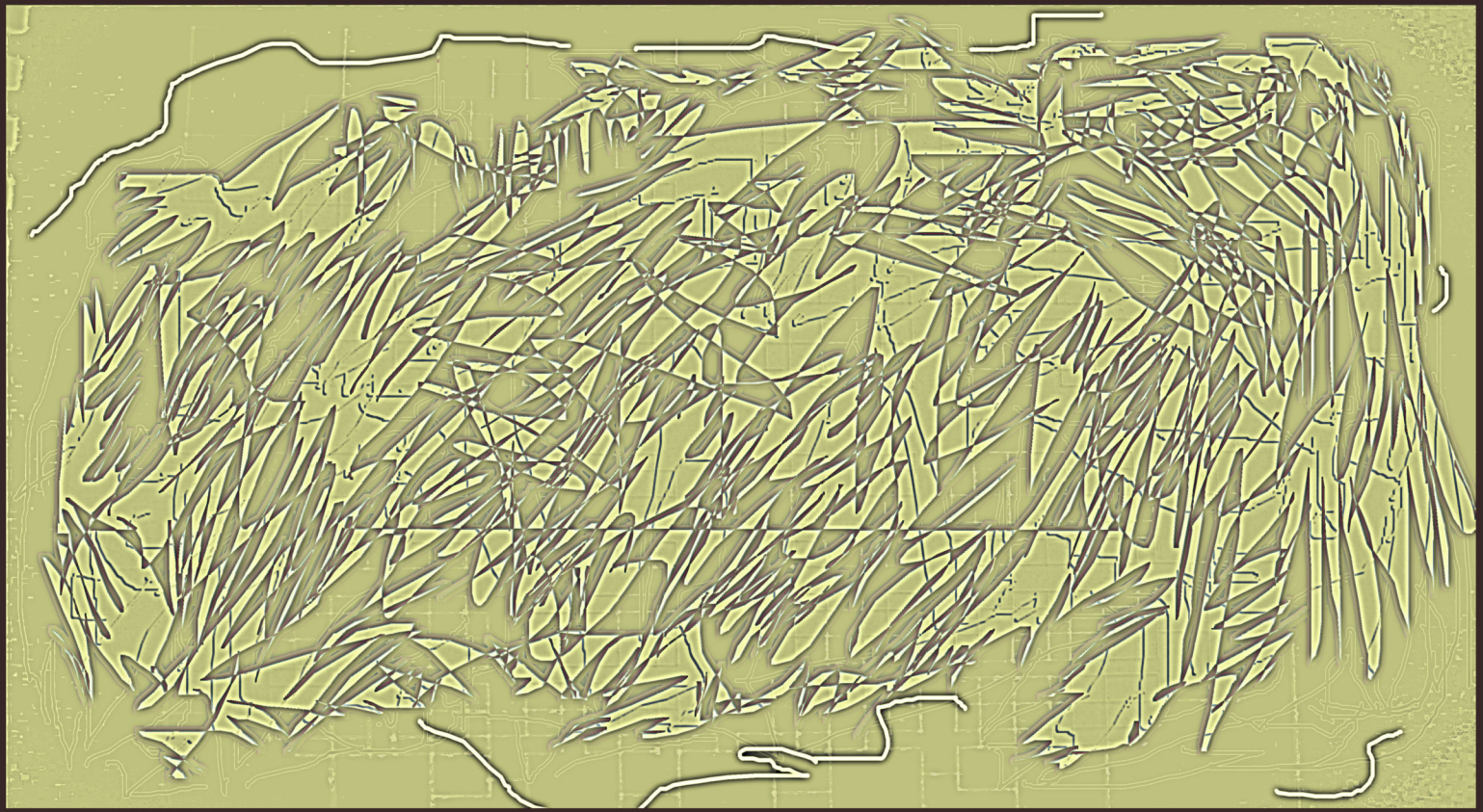


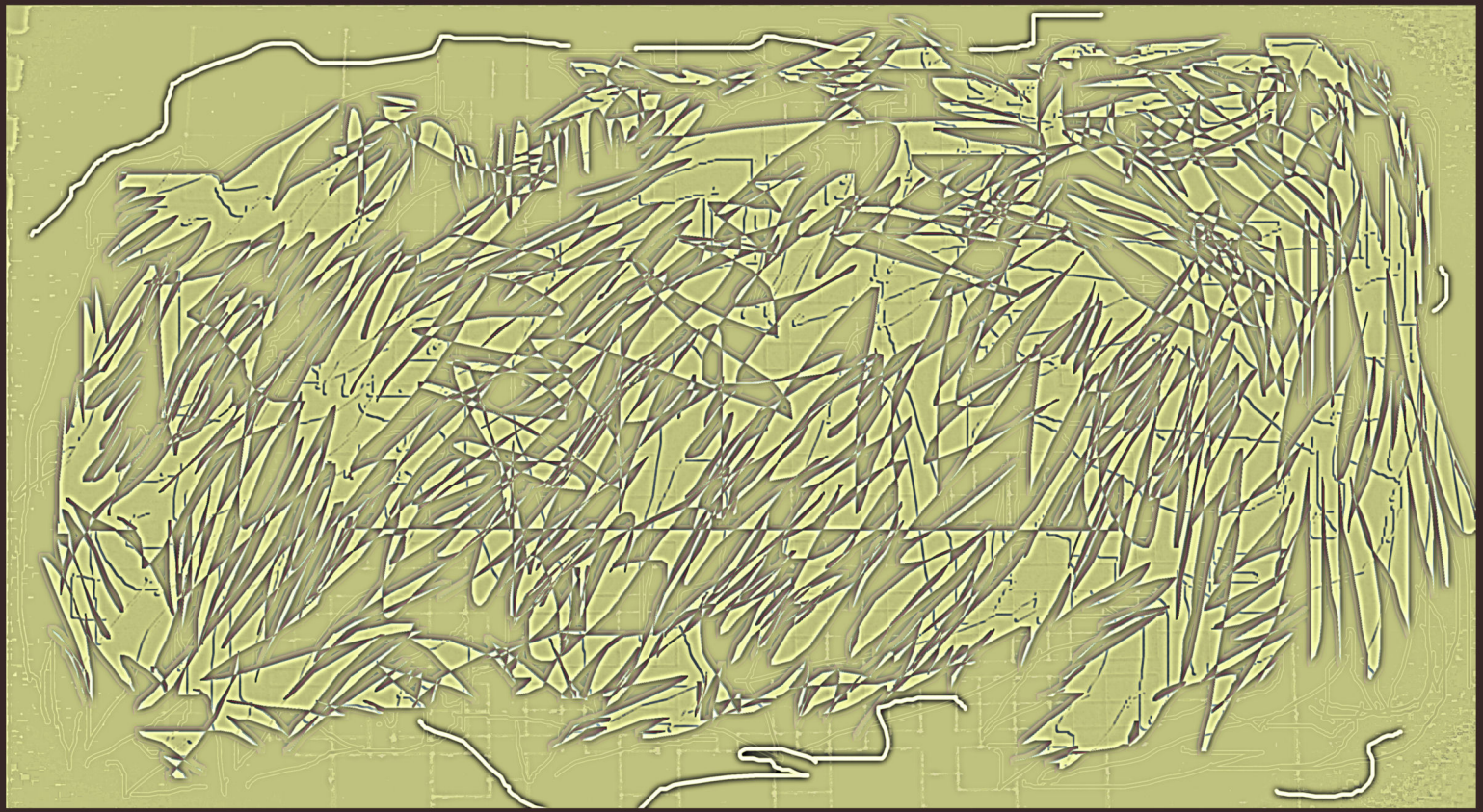












Drawing Visual Verbal Space

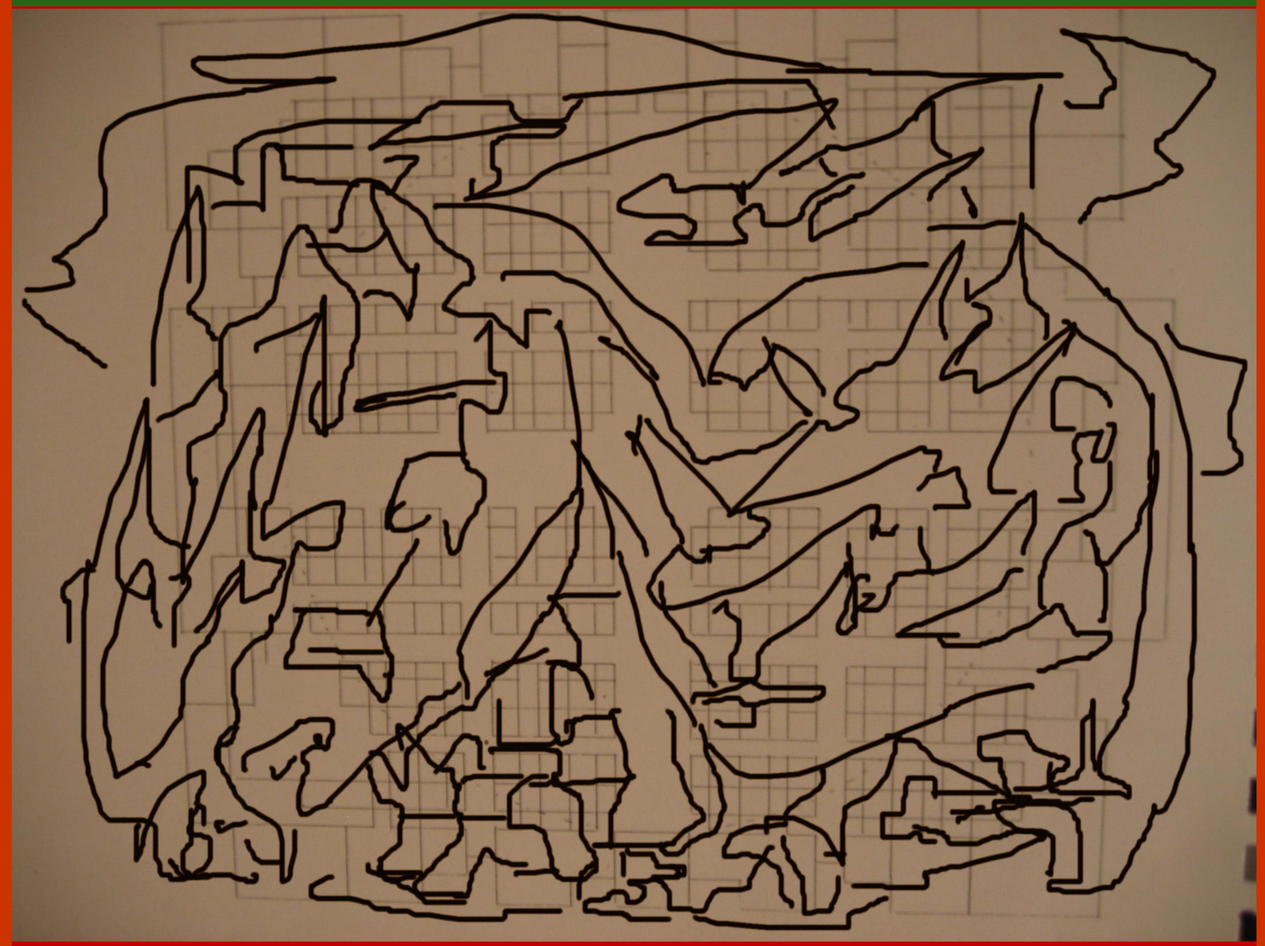
Rather than text mapping of the drawing space these works which are meant to form a tab on my web site mean towards apophasis (the word Steve Miller uses in The Joker means negative proof) in the antinomy between writing tracing the path o f the computer field and the opposition which lies in the fact the drawing forms are joints , a kind of visual vocabulary of architecture scrolled abstractly and hence as embodied form reverse the process, the images in the presence of words I have selected in a sense map the terms. The do so by a proxemics by which I have selected titles and key words, subtracting all detailed writing connections between them, instead , that which the writing was about is now formed by its own relative nearness to the former subject now become object and in a sense the whole matrix returns to an intuition.



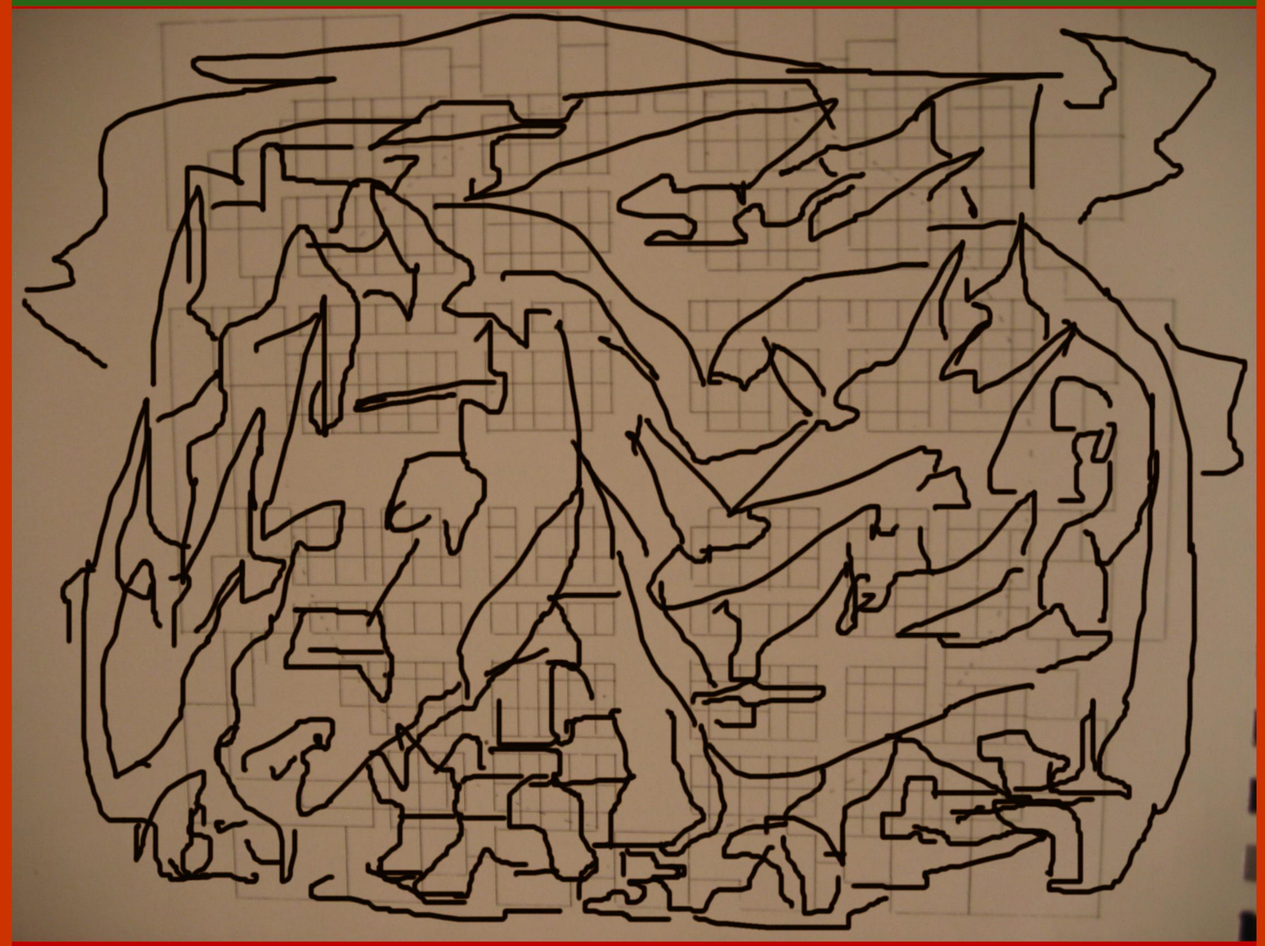









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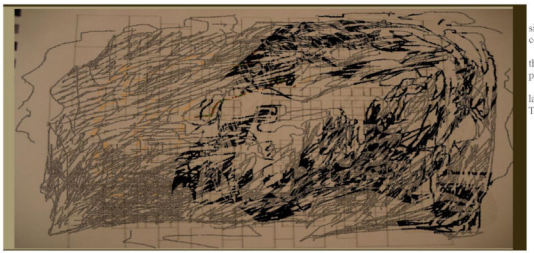



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It would be interesting to study families that are multi lingual. The languages in that instance are absorbed as a unity. If one leans a language that is a unity. However Pidgins (such as French, which is a pidgin or creole of Latin) are examining a second language to another in order to learn ie when I lean Cambodian some their sounds are more lik J and some more G, I have to get my bearings... Similarly, the term "double hermeneutic" (hermeneutic means examining texts) refers to a distinction between the hard sciences and sciences in that the study of chemicals for example does not alter the chemicals or the objects studied if one can put the Huysman aside for a moment. Social studies on the other hand do alter that which is studied.
The value of rhetorics, likewise, is to identify through the different levels of approach and usage how language is guaged. The term, implies this, Ling = toung and guage relates to a pledge or direction, an intent. In this way a multidisciplinary context is established.

of rhetoric is establish multiplicity of views



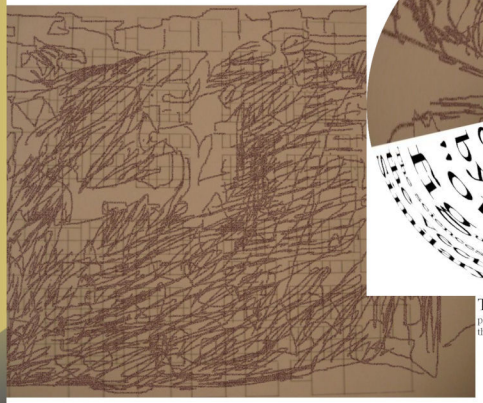


single
compared

the social
principle

language
The value



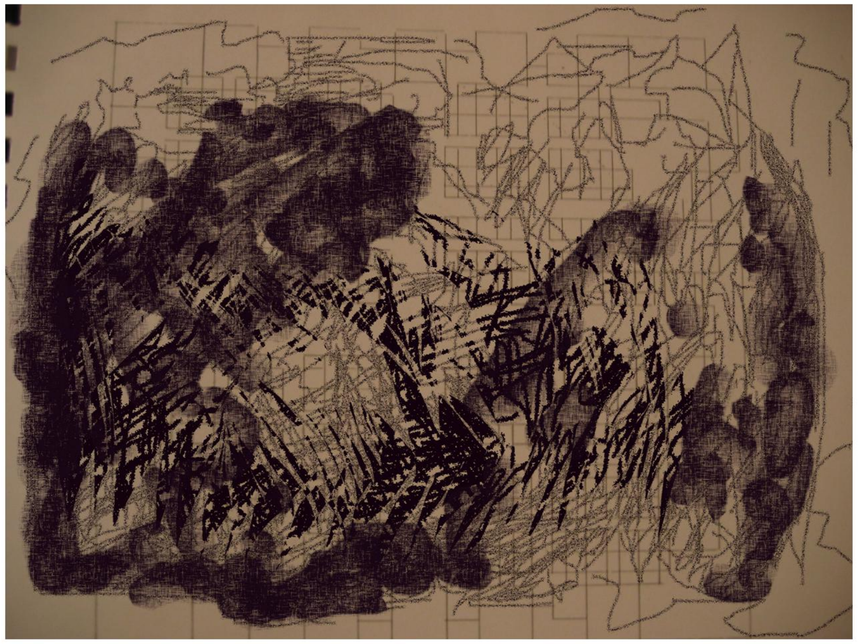


. contexts that invite a multidis-
ury analysis.
berg
the Huysemman principle what
he idea that objects are altered
efers to that fact that an
lly that which the senses con-

nse of meaning which in turn creates the "object"

exts for analysis, light can be studied by its color chance, or alternately, by
mode of the recent studies towards gravitational waves.
rical term, essentially a syllogism...

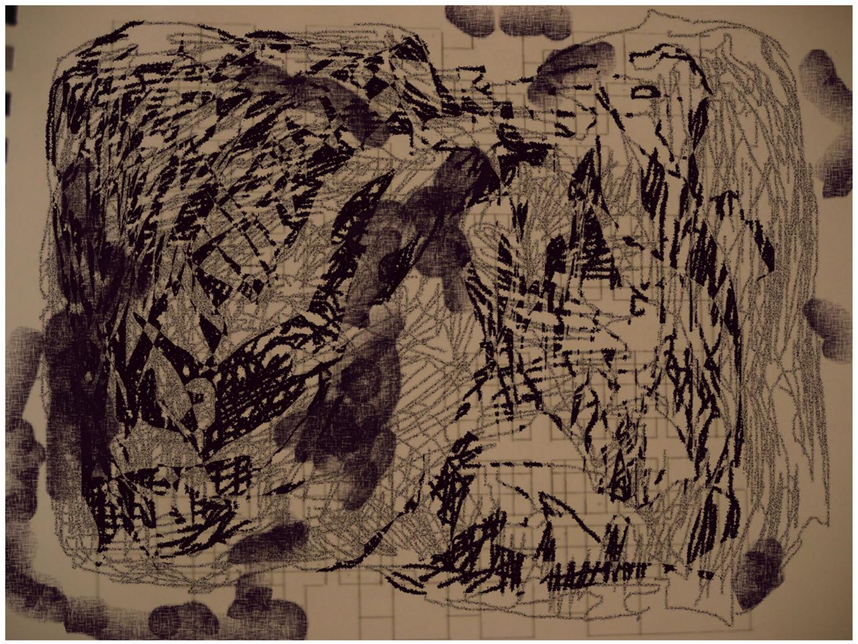
The drawings below show a morphological version of this idea, the morphol ogy of the dry point that wet paper is pulled into the grooves of a plate with cut lines which recieve and release the paper and since ink has been rubbed in the grooves these inverted forms extrovert. In the cyber realm I have related this through the capacity of the hardware to create marks behind and in front of each other. The rhetoric thus is that of "transparency"



Ideas Map X Highting Dimension

Objective and subjective; duality/Morphology as
Psychological colloids:difference between pragmatics
And rhetoric: > < = configuration and representation:
Semiotics confined to representation : grades of indices

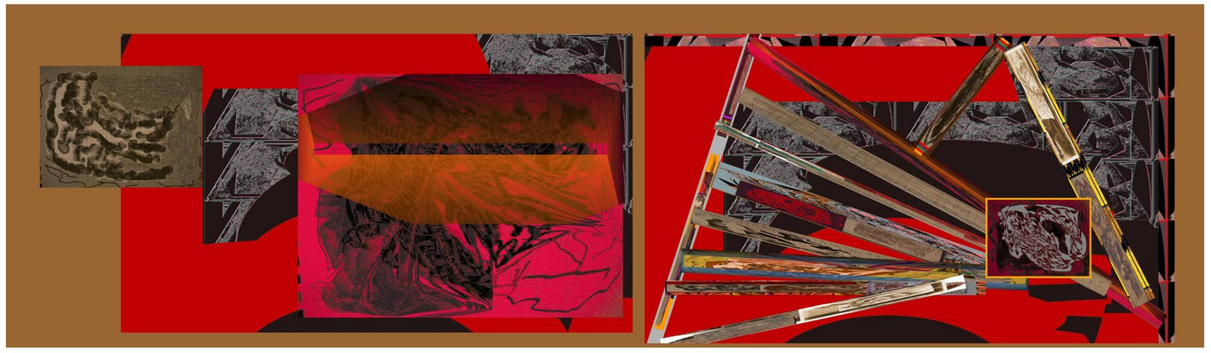
Rhetoric= configuration of what is represented to borrow a necessary dimension: one
That has been concealed structurally by the nature of form and shows only in the invention
Which jars- brings it across… how do things come across… all writing for example selects
A mode...three dots is “syllepsis” touching upon…. Semiotics /: better informed by the organic– Kant of Locke– “conditions of experience simultaneously those of the objects…”
Neurological model...reflex arcs, (but complex integration and multiple sites) vocabulary :
Smithson”All languages become an alphabet of sites”… Projection changes the configuration.. Nature of motion in thought, thought in motion, ie not stills, even numbers = stills...



The Structure of the Eye Is the Structure of the Mind

: Chiasm-nerve chord branches and image splits to
Different halves of brain to be cross indexed,
Enantiomorphism (imperfect mirroring) mirrors
Of Smithson, rhetorical term per usage:" the word is their
Witness, absent while present" You see Queequeg in the crosstrees a palindrome quincunx
= Chiasm… "matheme" version relating semiotics from Sausseur to Lacan
Signified/subconscious: subconscious/signified{ mathematical cancelling}
Therefore not an index of left and right halves of brain but complex integration patterns
In which body regions are the sites of intuition:"Monads" : embodied form.







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In the space I use the groove is the computer arc or loop, as a kind of link to the human reflex art and in which drawing occurs to a space that compresses not by cutting by compressing or scrolling… my drawing forms are allegories of drawing itself, by using joinery forms adapted from archaic Asian timber framing and its elaboration to complex detailing as in brackets…the "bracket" is then a visual pun on deconstruction rhetorics… this sense of nature as mechanical within an allegory encounters its antinomy of nature yet then again a metamorphosis within encounter, in which encounter is perception and perception is not secondary, is not an affect, or an apperception but is the form of nature itself… the realization thus having of necessity a fragmentary quality due to the necessity to select a supporting scale of arrival for the morphology, the topology, the topography and the self collection of the consciousness…. As it runs both ways through the sea groove…." Of sea half earth half firestorm whirlwind"… in other words the knot is the map of the stropping motion that sharpens the knife…as Ockham would have said save for second thoughts…

Rhetorics as The Other of Ontological Realization (Poetics and Poiesis)

Lexical (Merriam Webster Online Dictionary)

“of or relating to words or the vocabulary of a language as distinguished from its grammar and construction. 2. : of or relating to a *lexicon* or to lexicography”.

Observe that :Indices are lexical

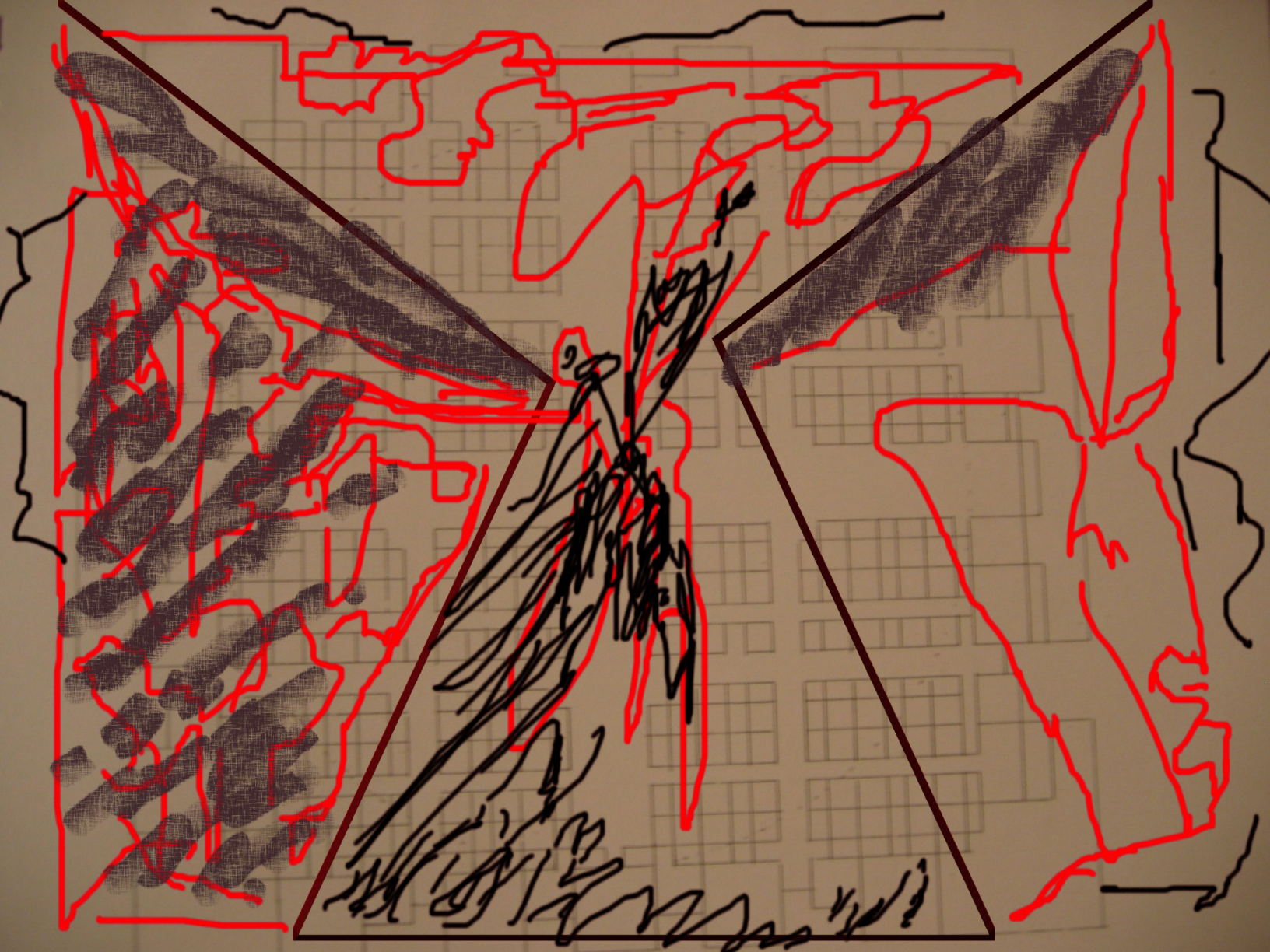
Antinomies posit simulcrae.

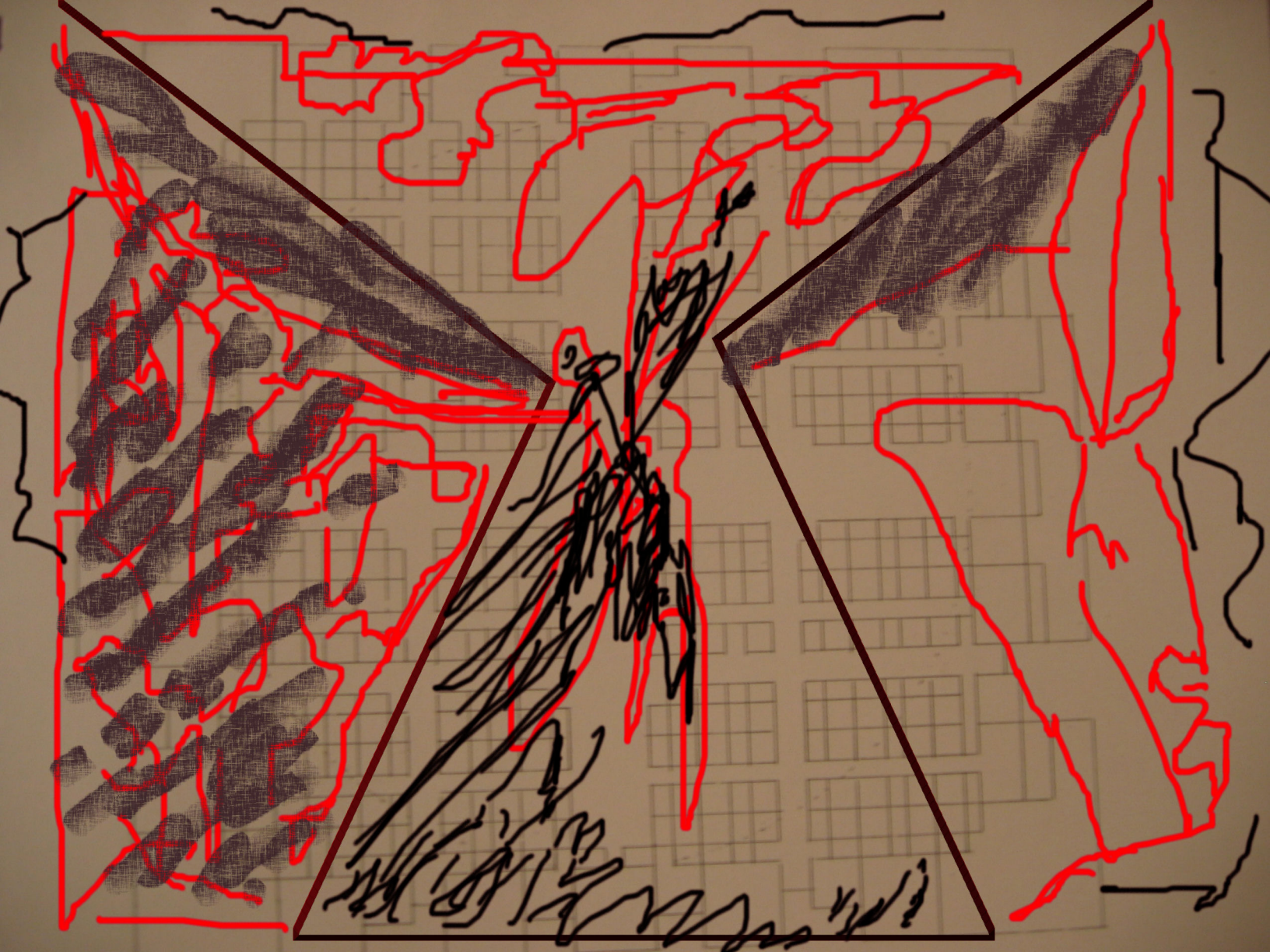
Accordingly rhetoric find paradox where positions outside of semiotics search fallacy. The two use indices differently, the first by displacing strict temporality to embedding of approaches and embodied form as the torus or self mapping of the uneasy difference between configuration and representation. The latter, or ontological realization is uneasy to accept objective and subjective transposal as oscillation only and would state more towards a flux that has moment.

It is my concern to elaborate the constructive difference between these approaches without losing the momentum of rhetoric- pathos, ethos , logos or more availably expression , context and discourse. Rhetorics are the manifold meaning of creative approach outside of grammar, thus trope in the dual role of program, of of innovation “expect the unexpected” in which variety of approach, identity, time, narrative level, create the sense of scale as when for example a detail stands for the whole and itself may be extended into contexts (synechdoche) . Another example, chiasme or cross indexing, ie abba as in the mathemes of Lacan reversing signification over the subconscious to subconscious relating its signification give the verbal version of mathematical “unity”.

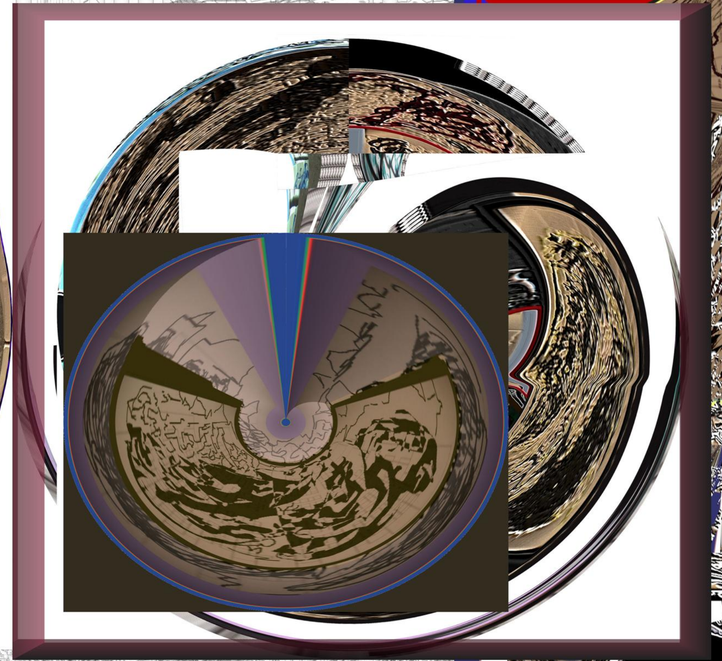
That “the conditions of experience are simulteously those of the objects of experience”(Kant) gives a moment of ontological transparency and the potential reflexivity of the famous apperception. This means potentially that meaning can be recovered to intuition through the chain of signifiers between a thing as a temporary concept to its elaboration as an object and then subject.

The value of rhetoric, which is the value of poetics, is that of language as a guage into narrative levels of abstraction relating point of view to plane of consciousness through conditions of approach rather than temporal certitude of identifying situation. The latter simply is not possible because the matrix of identifers is in their space miscible and a realm of psychological colloids. However if origins cannot be rcovered, i.e. “when” was the Renaissance?(Deconstruction was greatly abetted by the realization of some 13 or so “Renaissances”) never the less the needs that can be identified show the dimensions of space which we use.

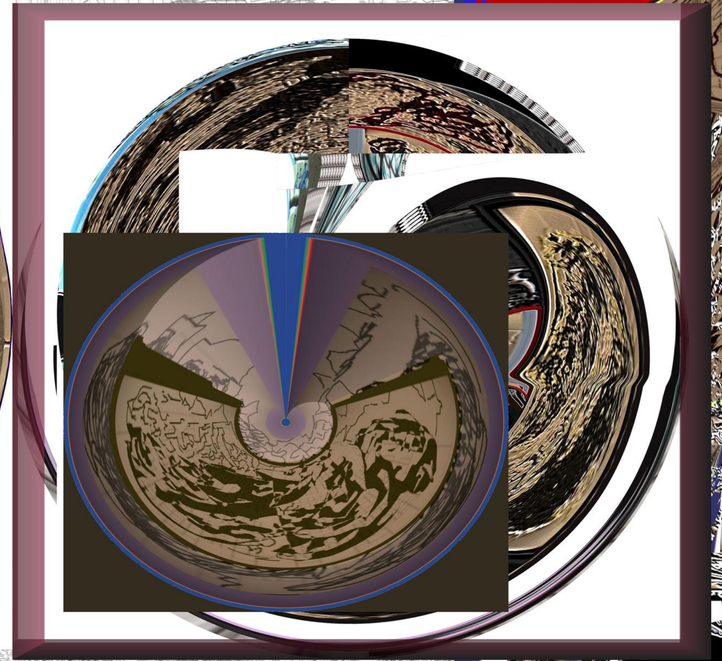








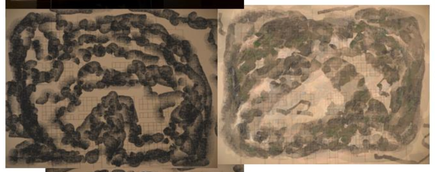


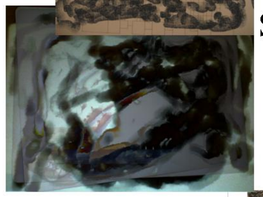



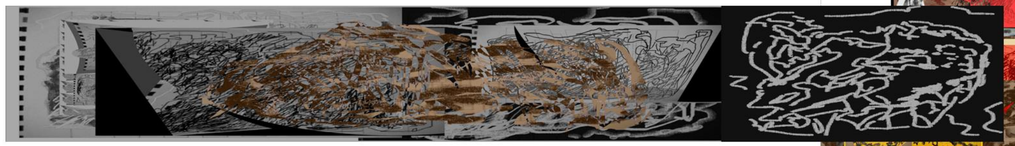

Mirrors Within Strata<> that the objective of an object forms the subject as a preposition short of preposterous where it extends dimension to recover intuition, of necessity a transgression thereby and therebeing built into contingency wherein the conceits by which dimension conceals dimension is then by art the poetic and poesis of sense embedded sensibility and in effect threads of the bow and the lyre at the dimensioning of “a ball of string with hidden sound” the ball of wax at a remove. Remove/: allegory> expression through displacement/: given that a string of signifiers are not a codex but a palimpsest referencing the morphology/topology/ as the pography of a visual toverbal space dimensions of art sense.





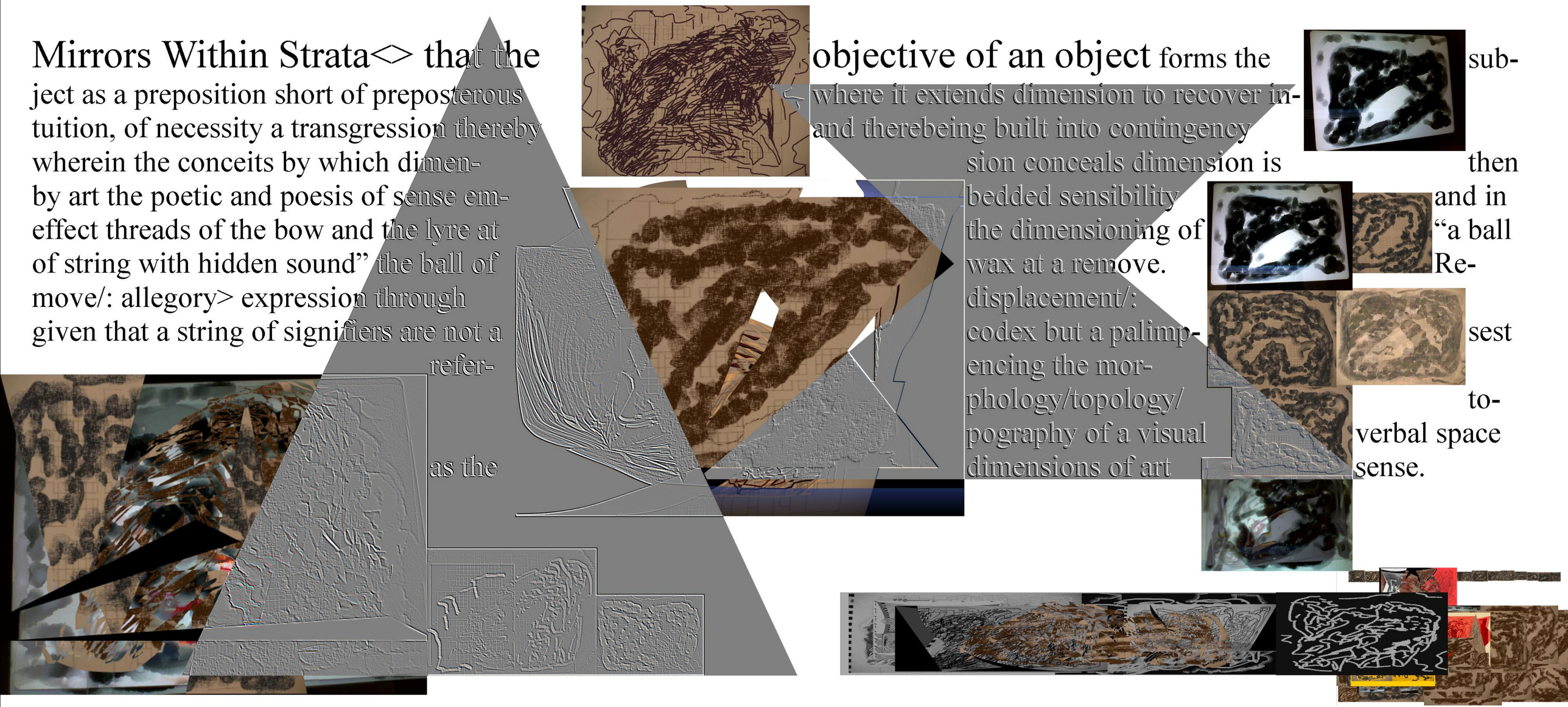





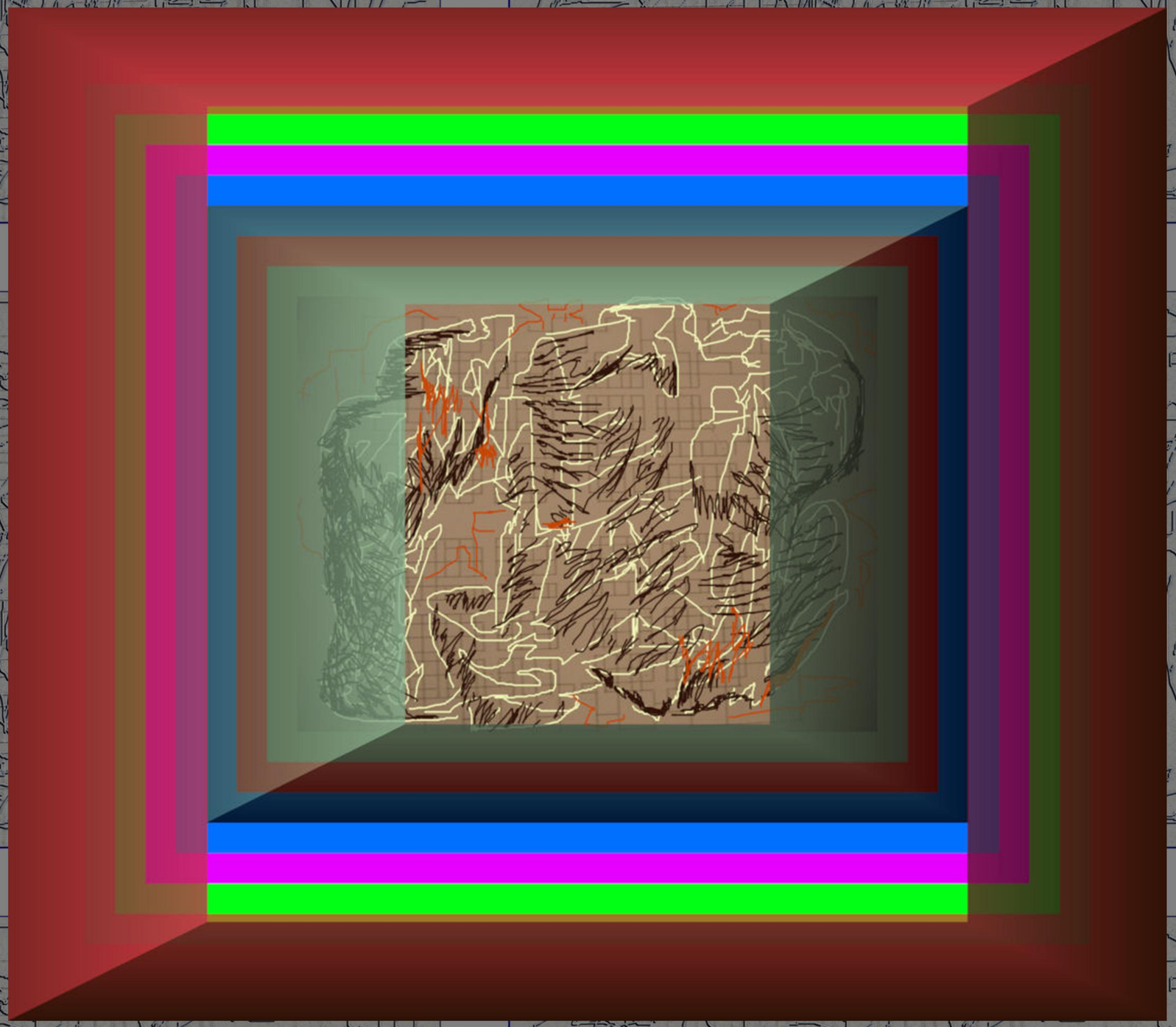



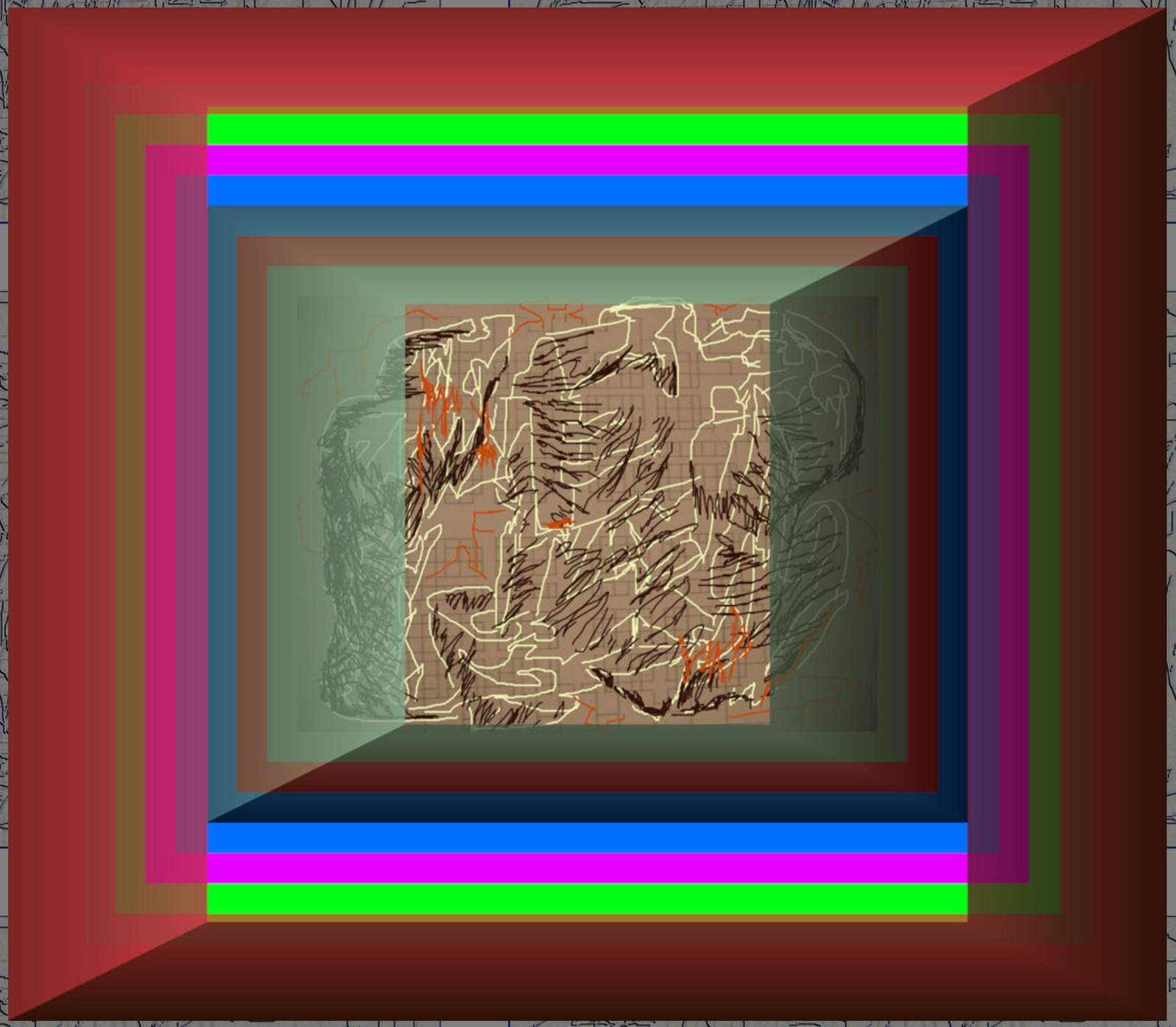

Mirrors within strata<> that the objective of an object forms the subject as a preposition short of “preposterous” where it extends dimension to recover intuition of necessity a transgression thereby and therebeing of necessity forming contingency on the conceits by which dimension conceals dimension; and is then by art the poetic and poesis of sense embedded sensibility as in effect the threads of the bow(bios) and the lyre as the dimensioning of a “ball of string with hidden noise” ,i.e. the ball of wax at a remove. Remove/: Allegory-> expression through displacement become extension given the string of signifiers is not a codex but a palimpsest metamorphosis referencting the morphology topology and topography as a spectrum of visual verbal space>< “The fairest order (kosmos) is a heap of random sweepings” space is a mix, metaphor , metonym as allegory mix the conditions of a heritage recoverable only to intuition: cosmos =bios…

Mirrors Within Strata<> that the objective of an object forms the sub-
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Mirrors Within Strata<> tha he
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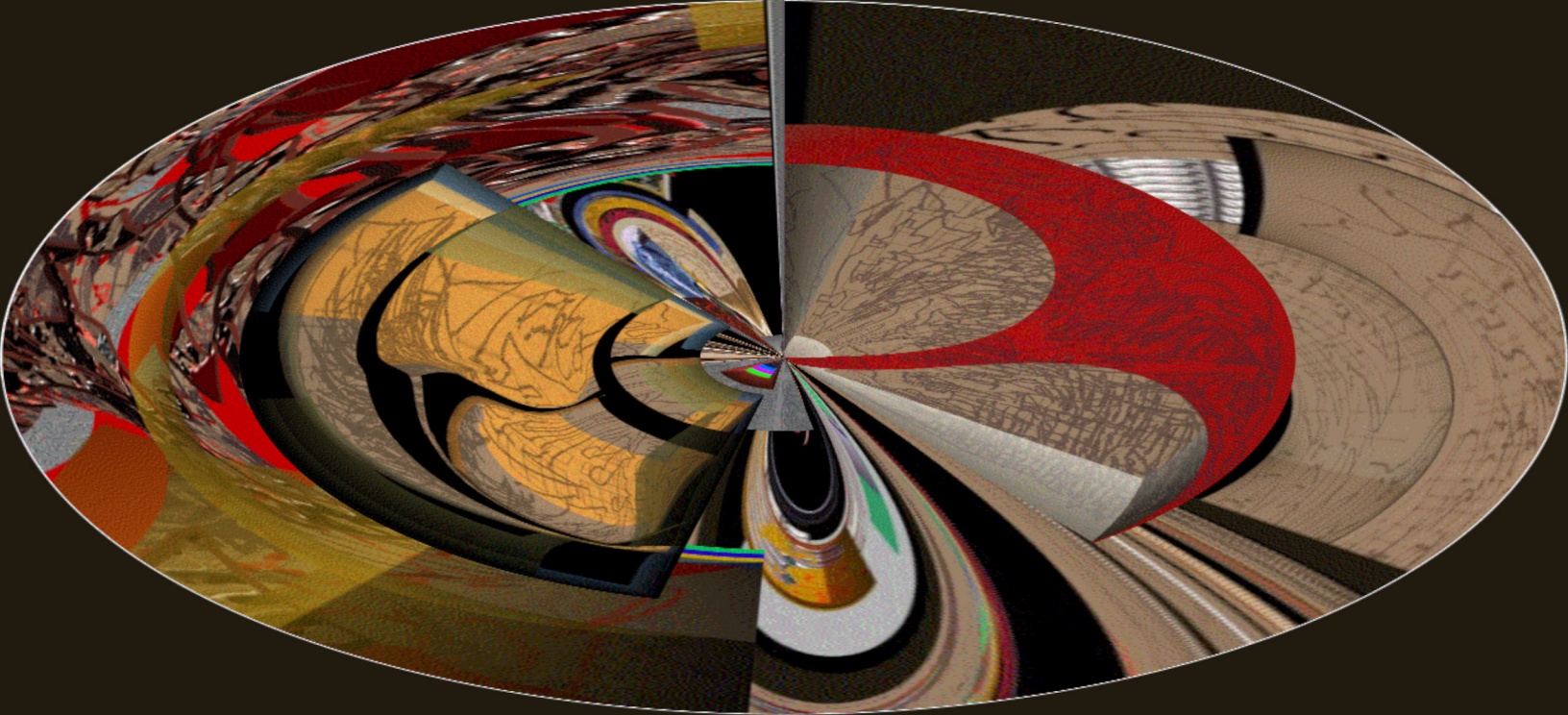


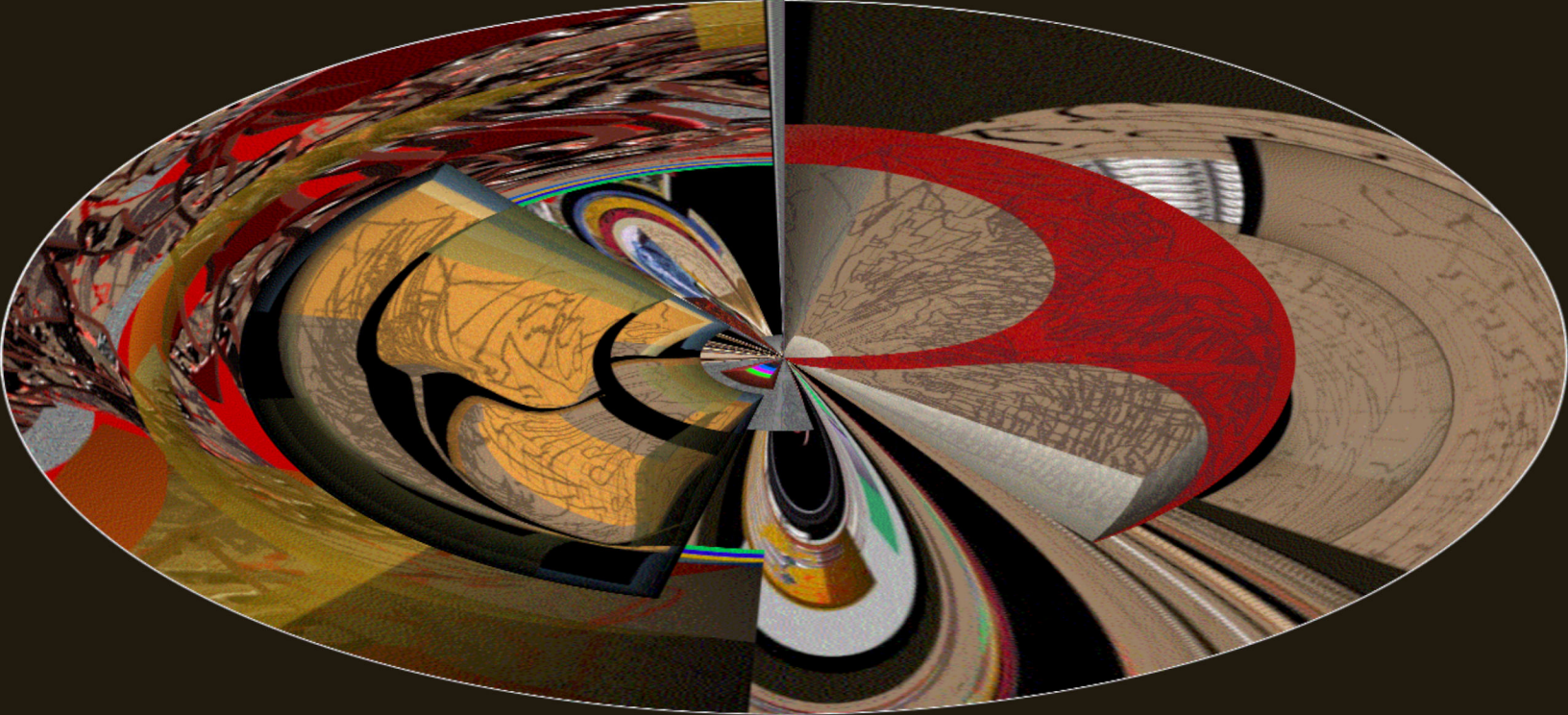


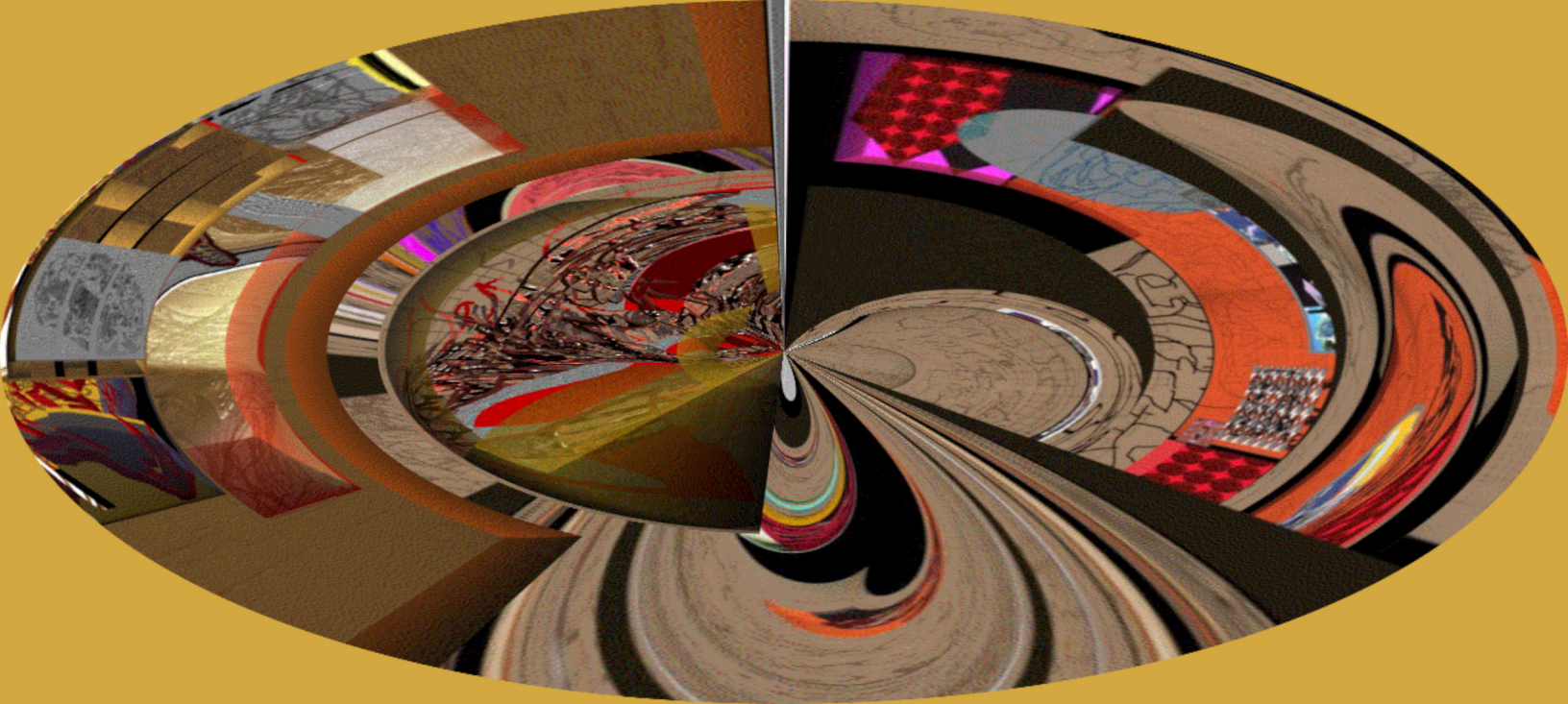
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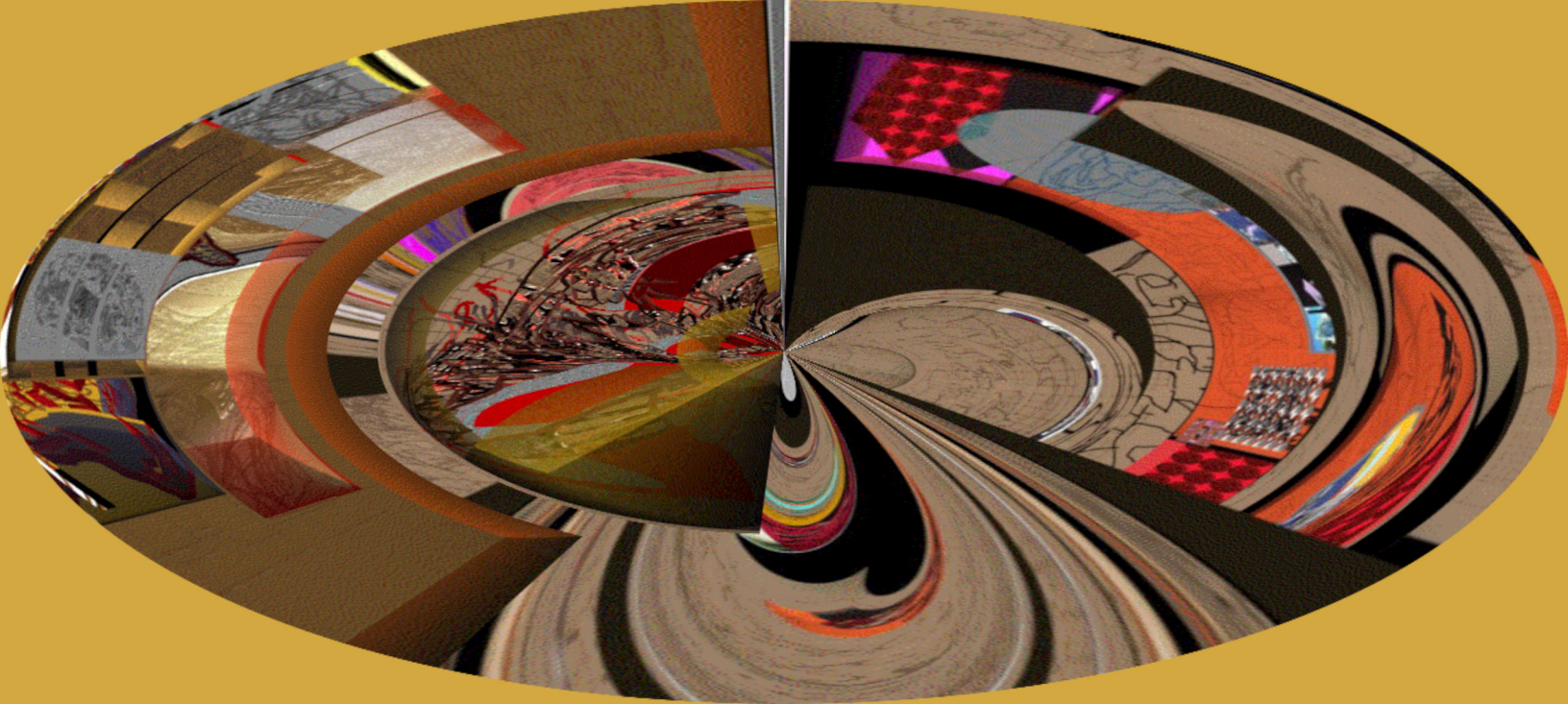


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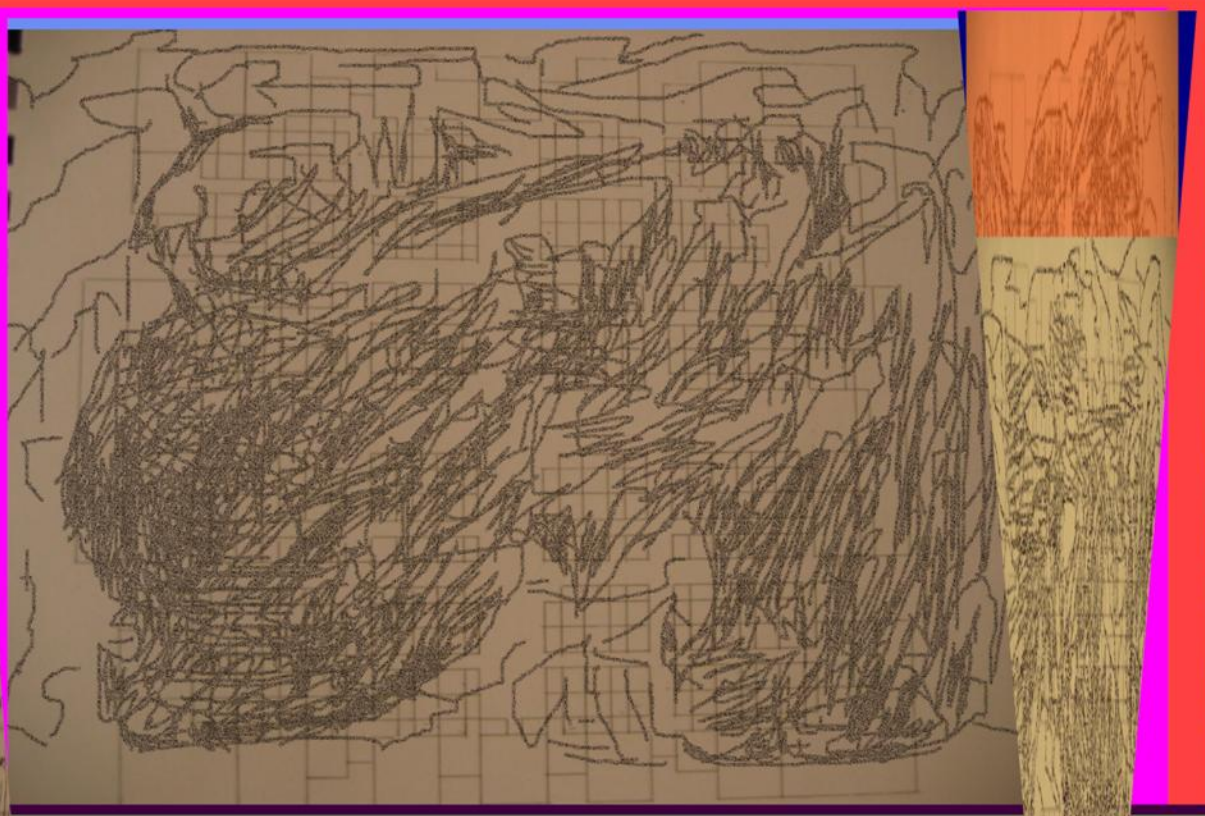






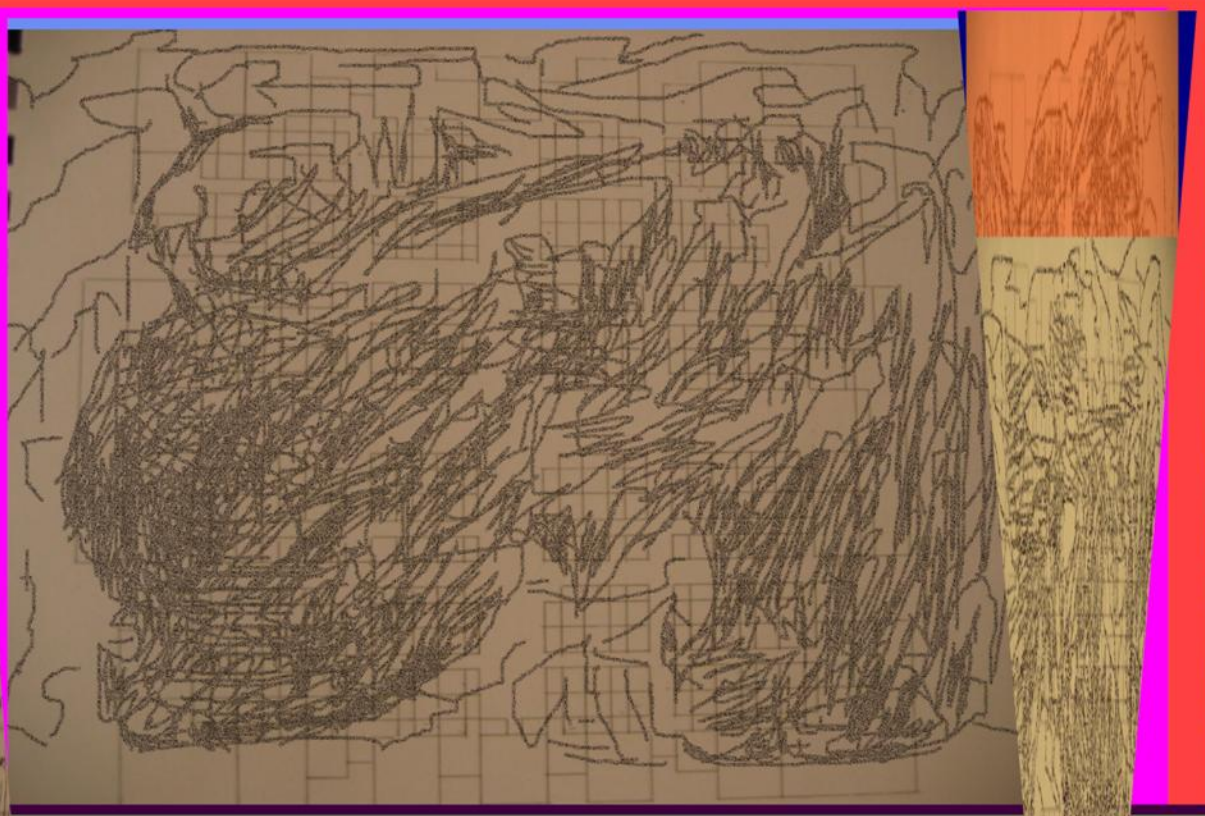


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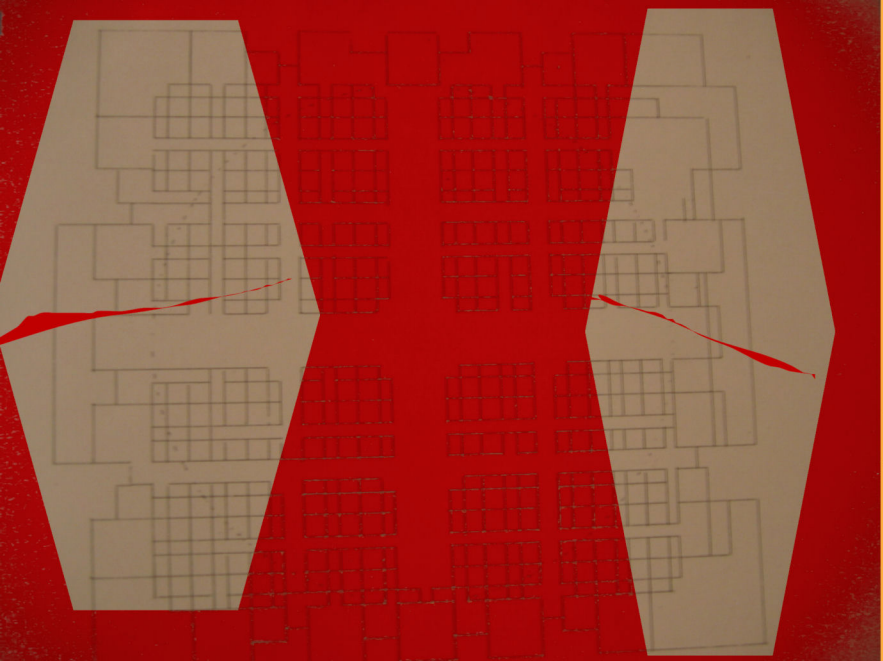


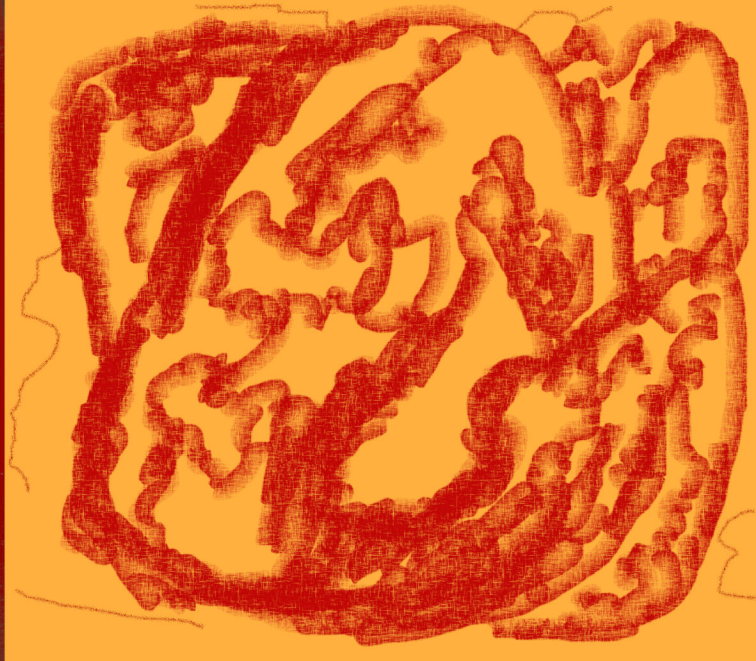


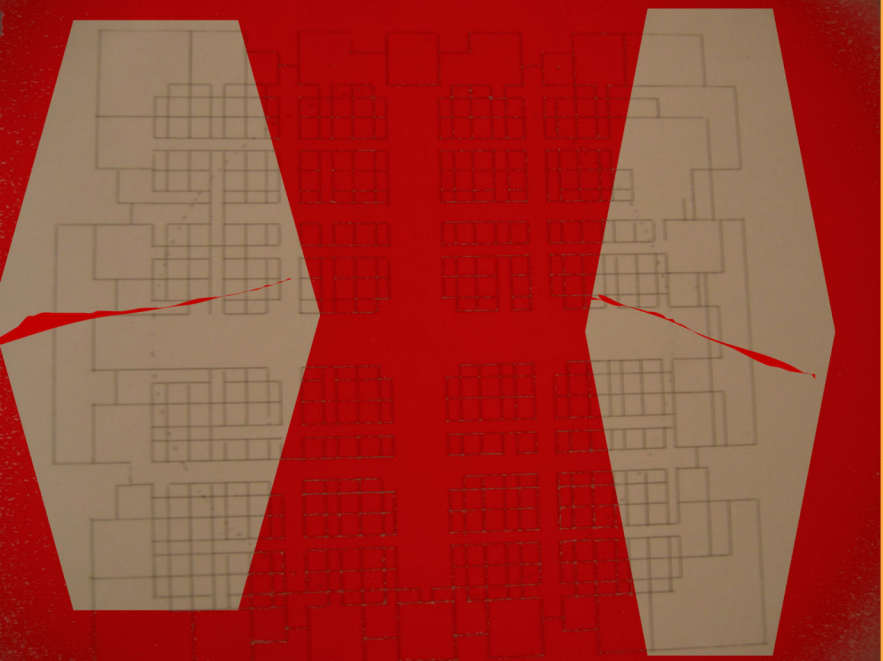
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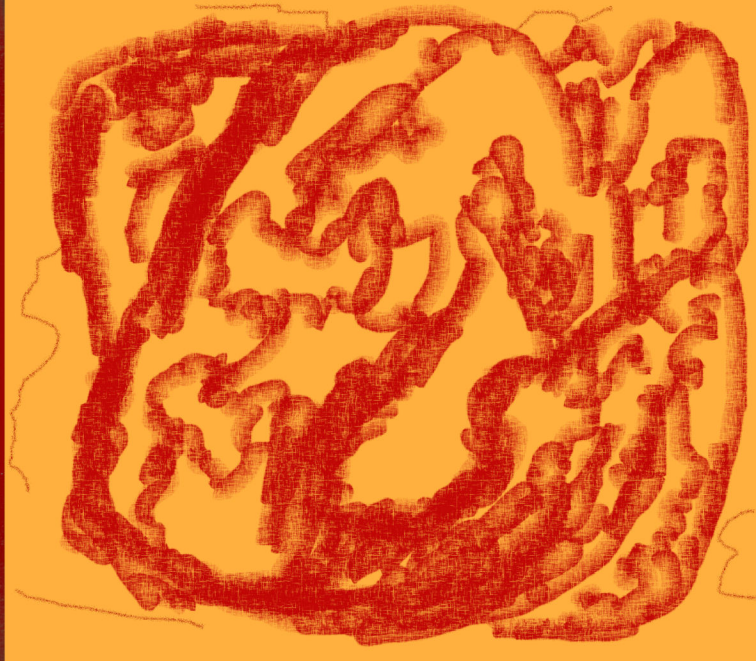


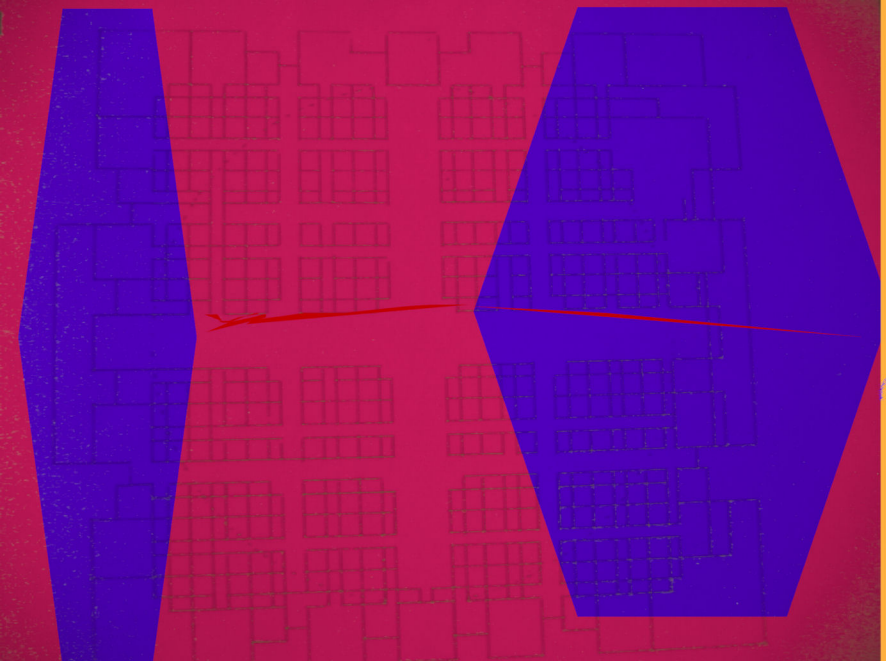


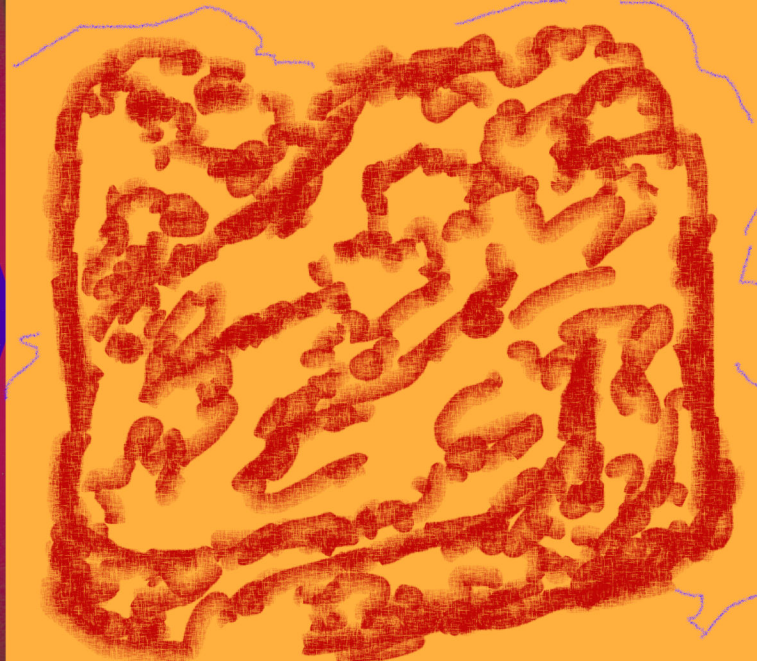


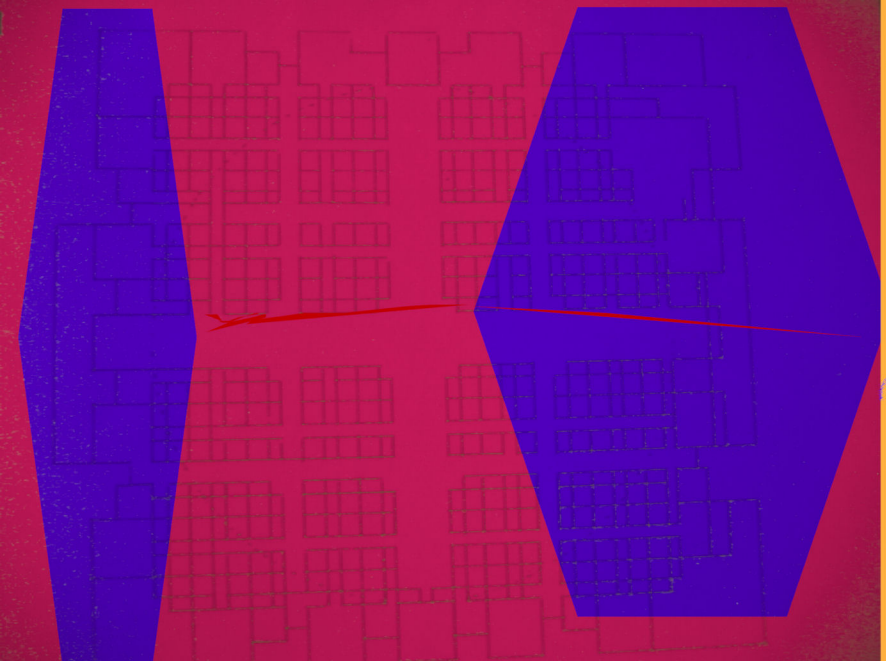


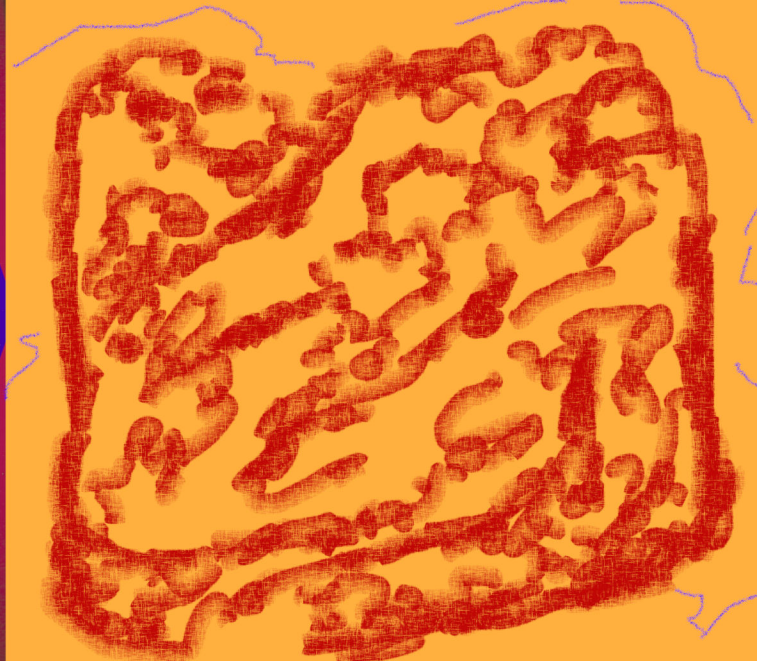


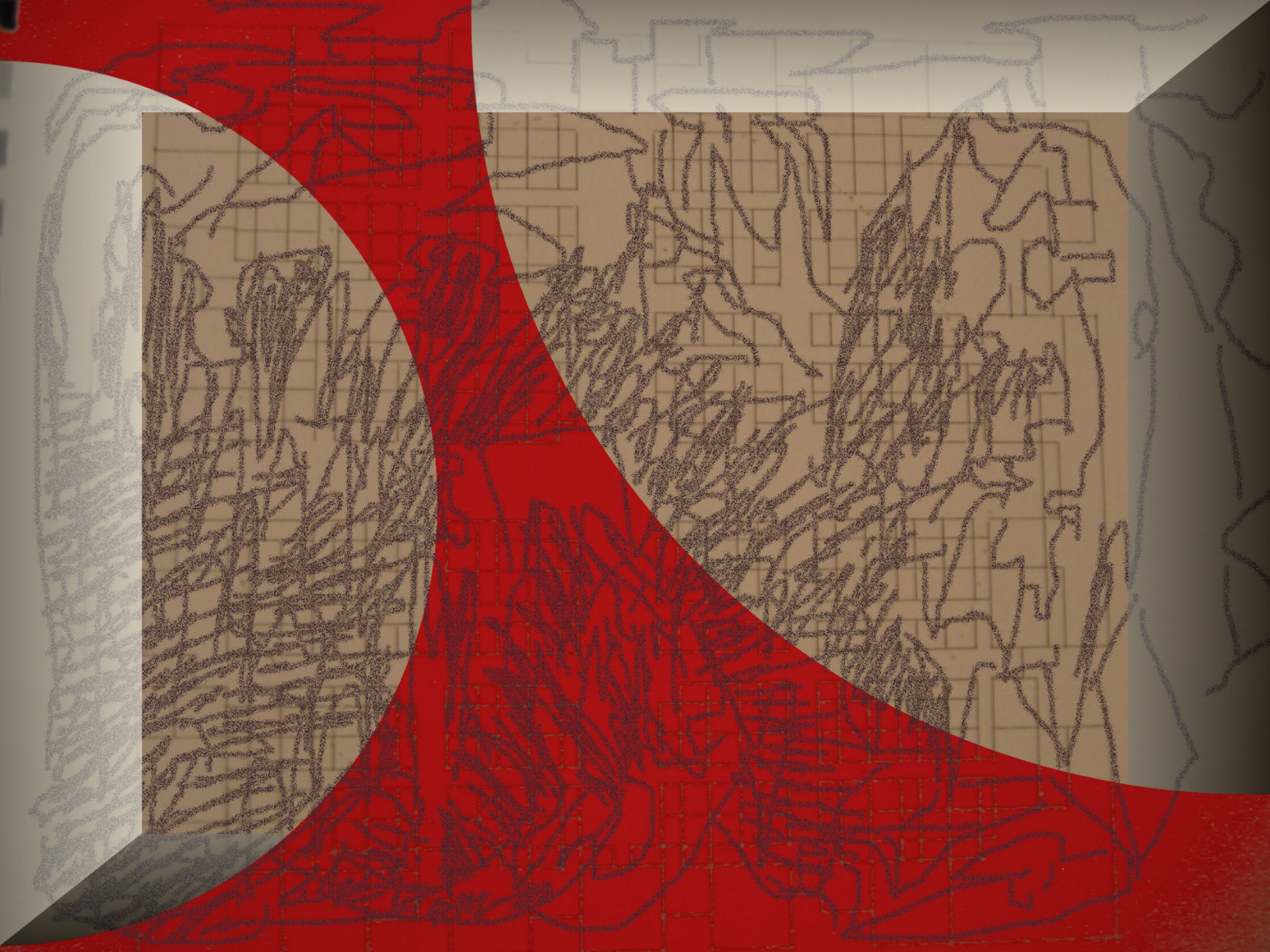


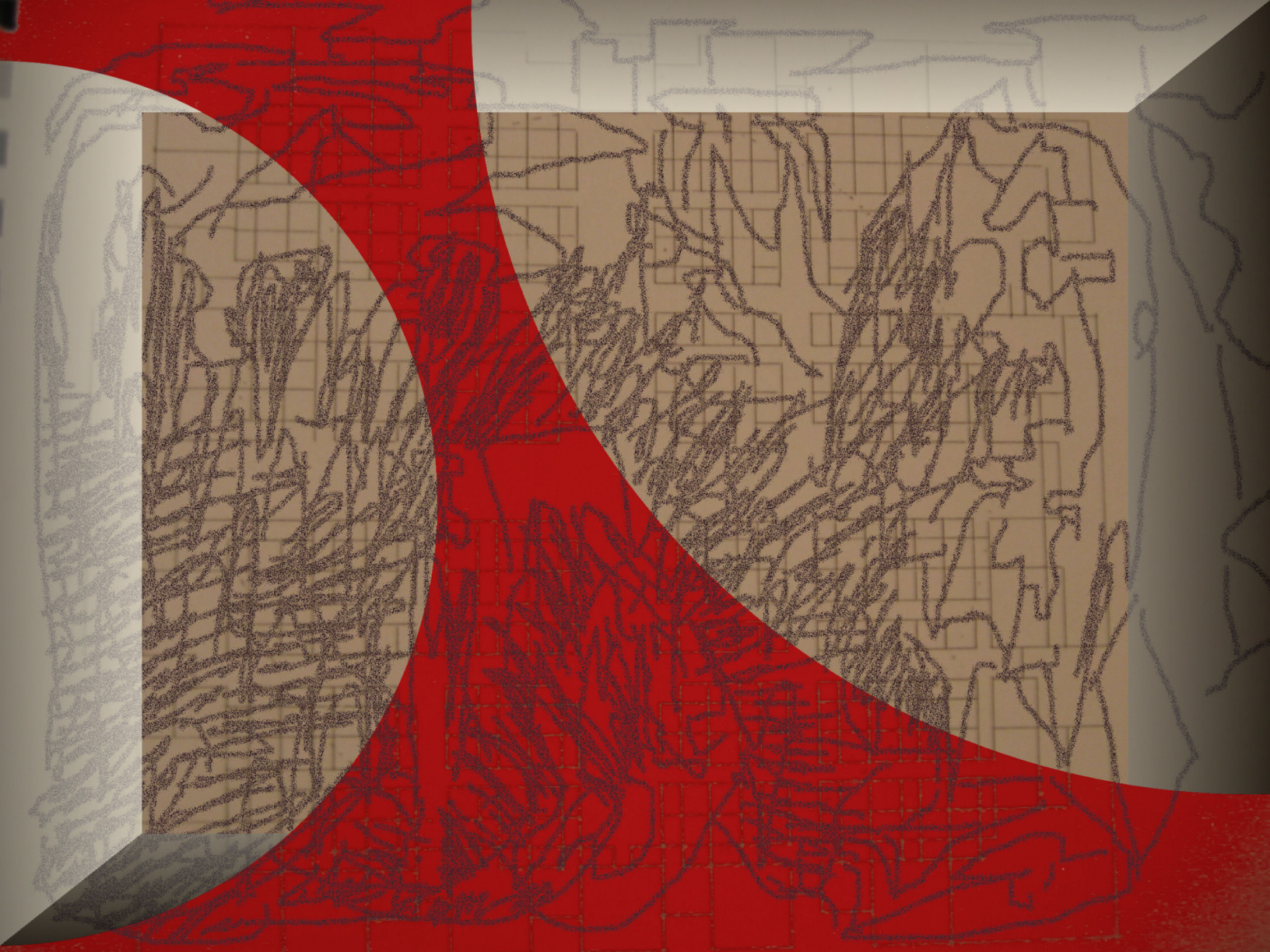












Satellite of Cyber Drawing

Poetic's of Drawing Abstraction

Edwin VanGorder

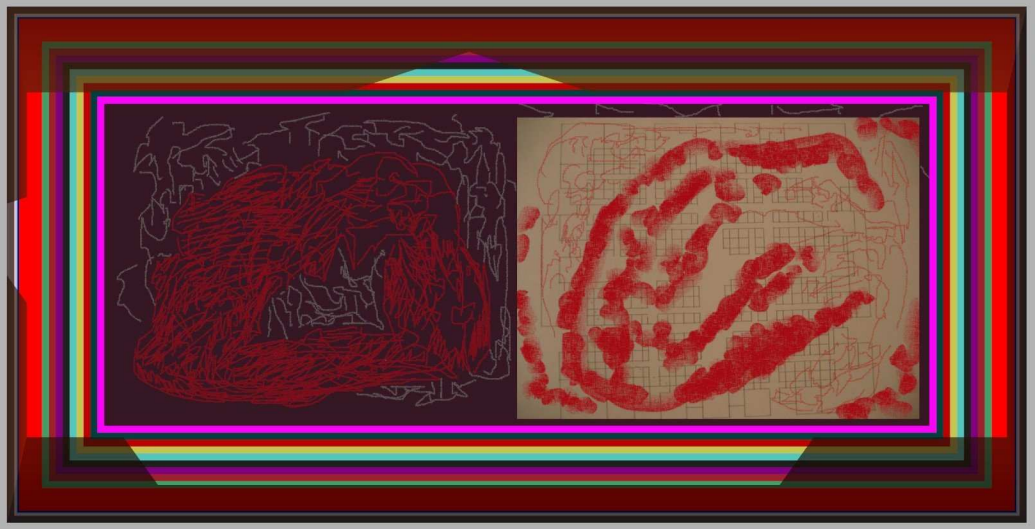


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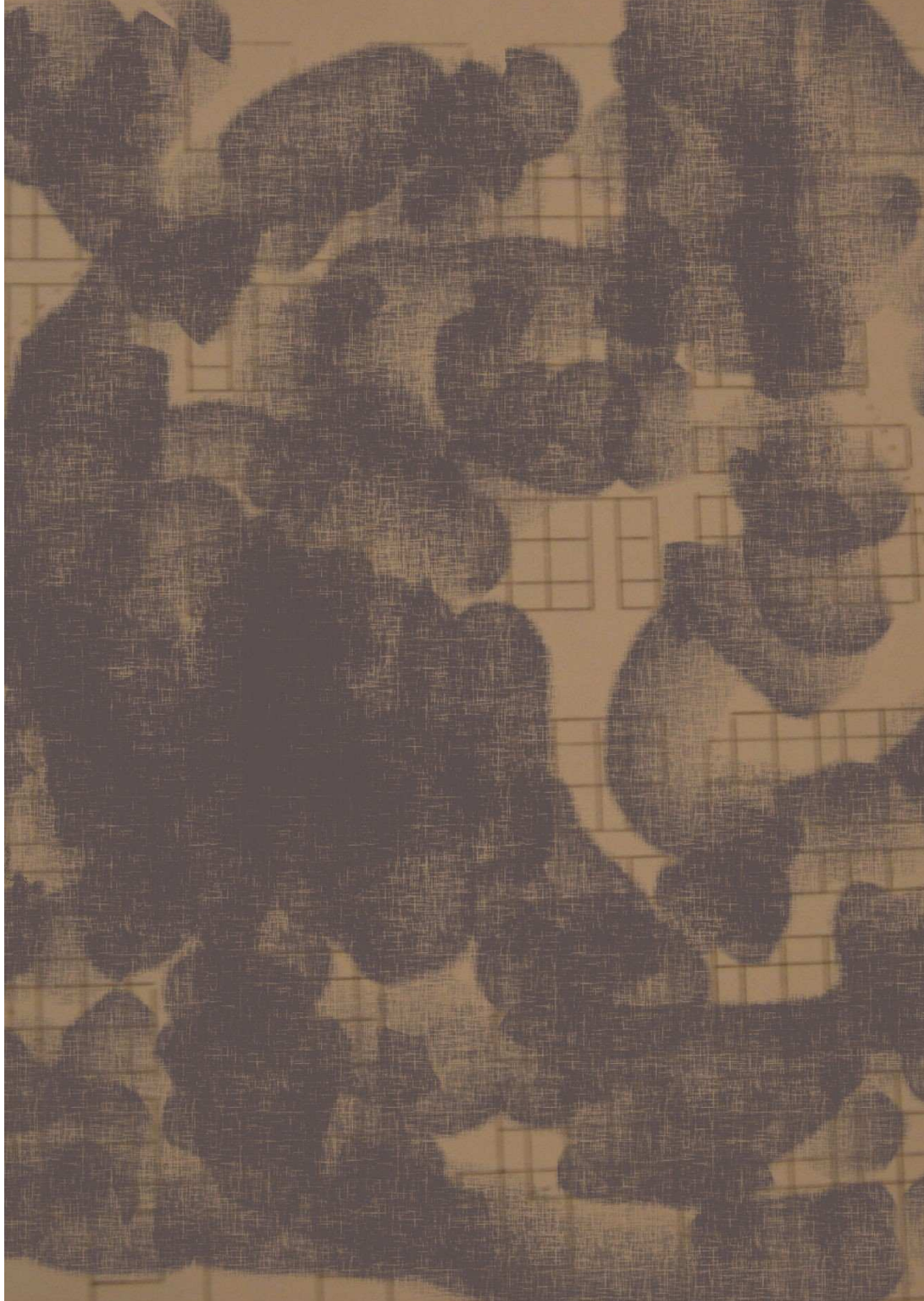


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Map



Morphologies

Rhetoric as configuration relates to the psychological of philosophy in which the perception builds dimensions as it goes along.
Perception goes along sympathetic strings and associations which motivate identification into an embodied sense of form.
Form is an invitational rhetoric: it invites the imagination to configure a point of view towards intersubjectivity: the personality arranges a riddle of connections which emphasize within each other the variety of moods to a mode that spread and imbue visualization as a process of becoming, of comimg across, a morphology of metamorphosis between states of identity.



The Structure of the Eye Is the Structure of the Mind

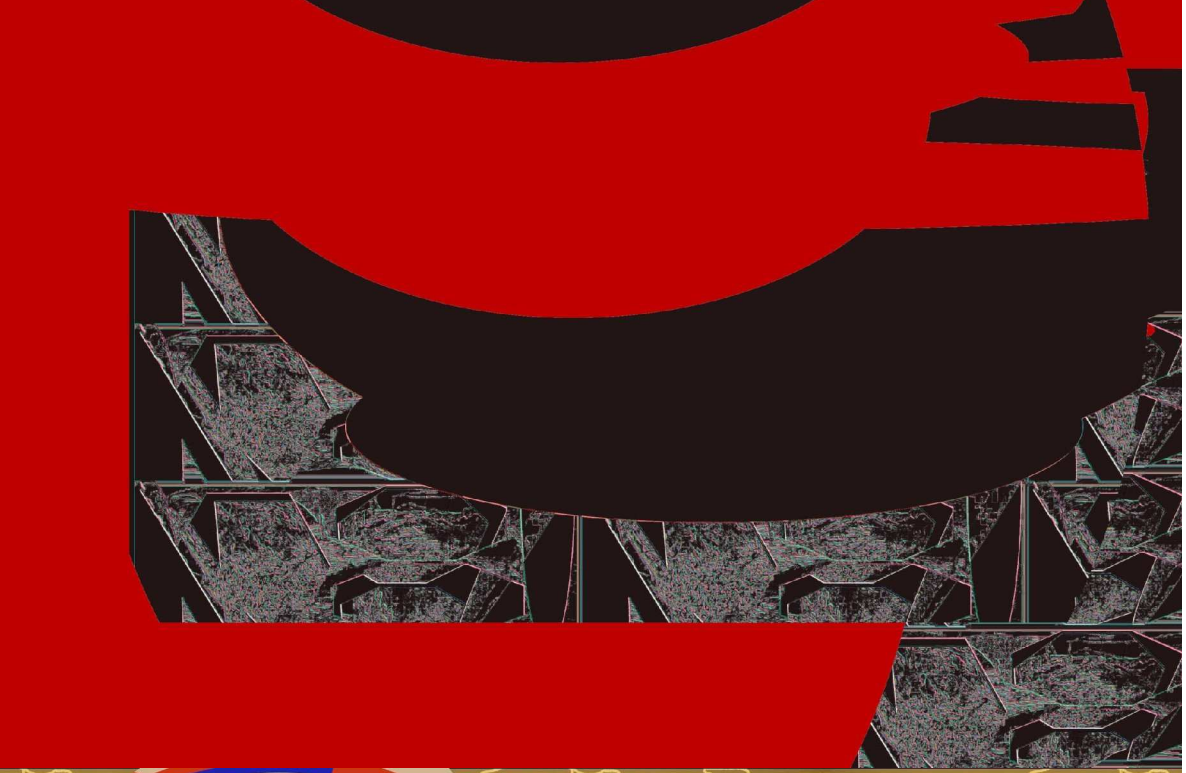
: Chiasm-nerve chord branches and image splits to
Different halves of brain to be cross indexed,
Enantiomorphic(imperfect mirroring) mirrors
Of Smithson, rhetorical term per usage:" the word is the
ess, absent while present" You see Queequeg in the crosstrees a palindrome quincunx
iasm… "matheme" verison relating semiotics from Sausseur to Lacan
fied/subconscious: subconscious/signified{ mathematical cancelling}
efore not an index of left and right halves of brain but complex integration patterns
nich body regions are the sites of intuition:"Monads" : embodied form.









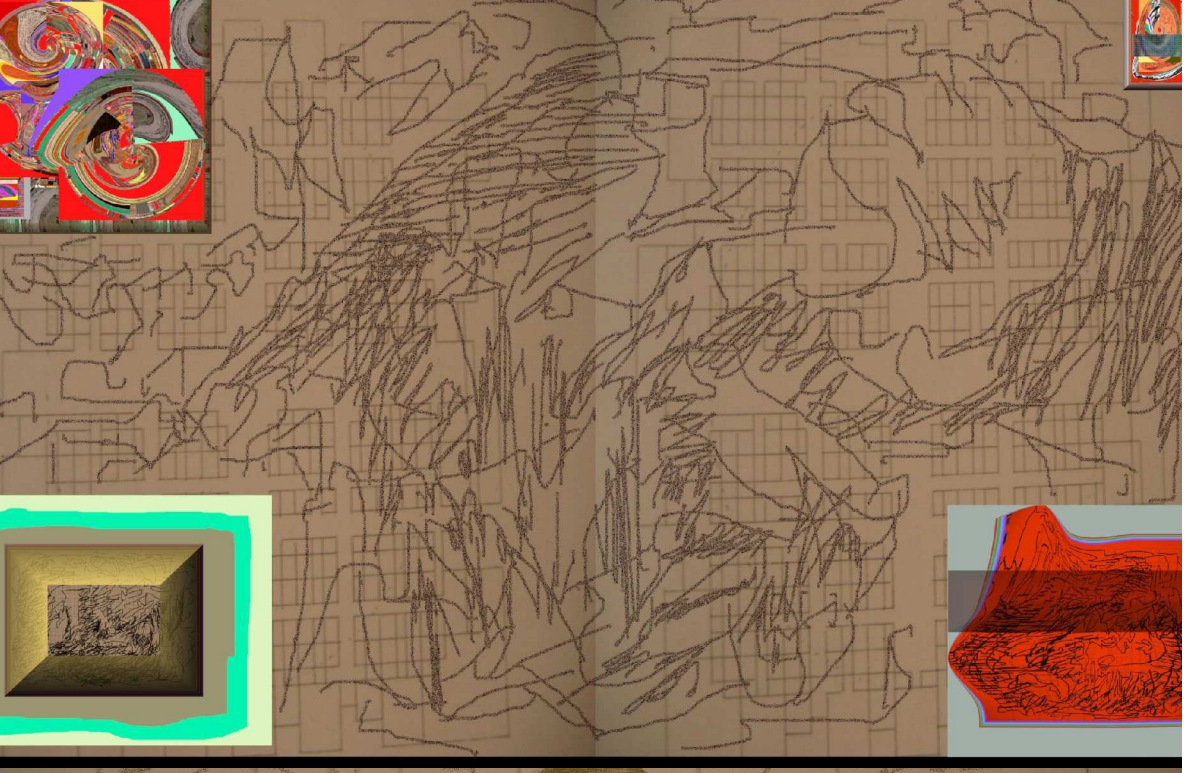




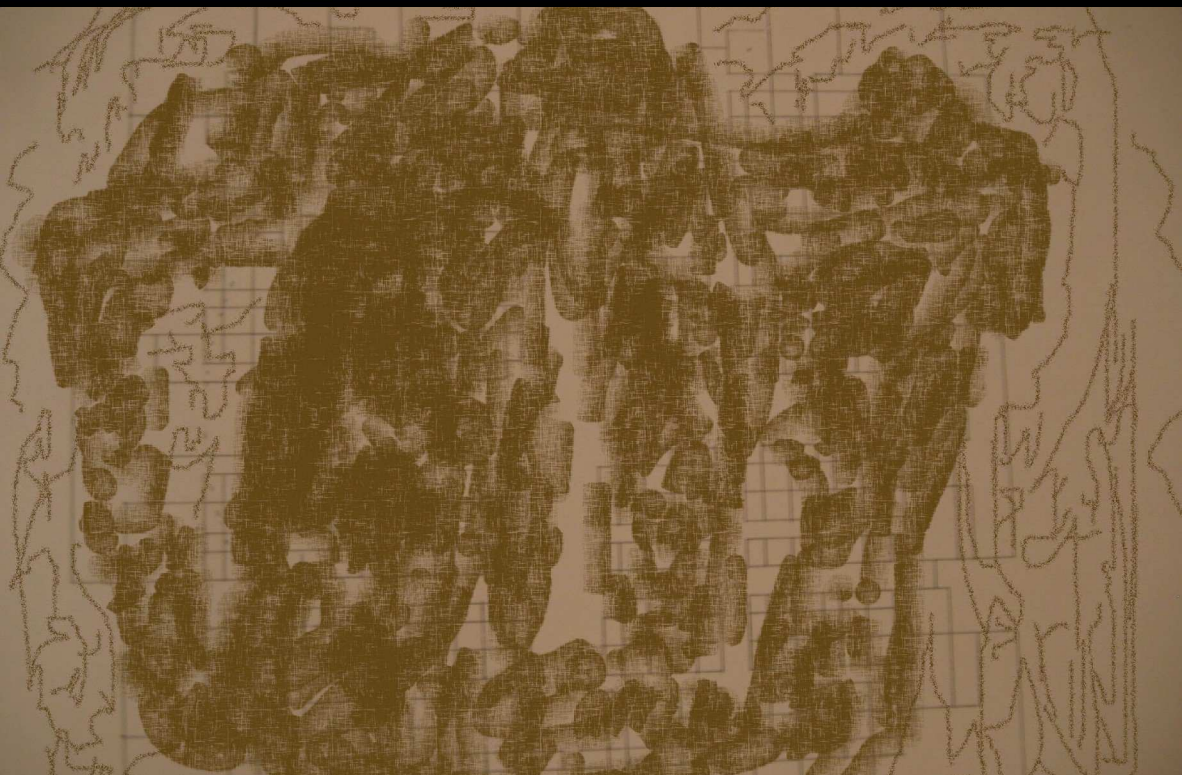
Simulcrae

Antinomies founded on dualism: that the statement enters the world may resolve on the quality of entry, how things become and how then morphology distributes over topology over topography as psychological colloids which fate immanence to transition.





Embedded sketchbook



Buttons Cyber Sleeve

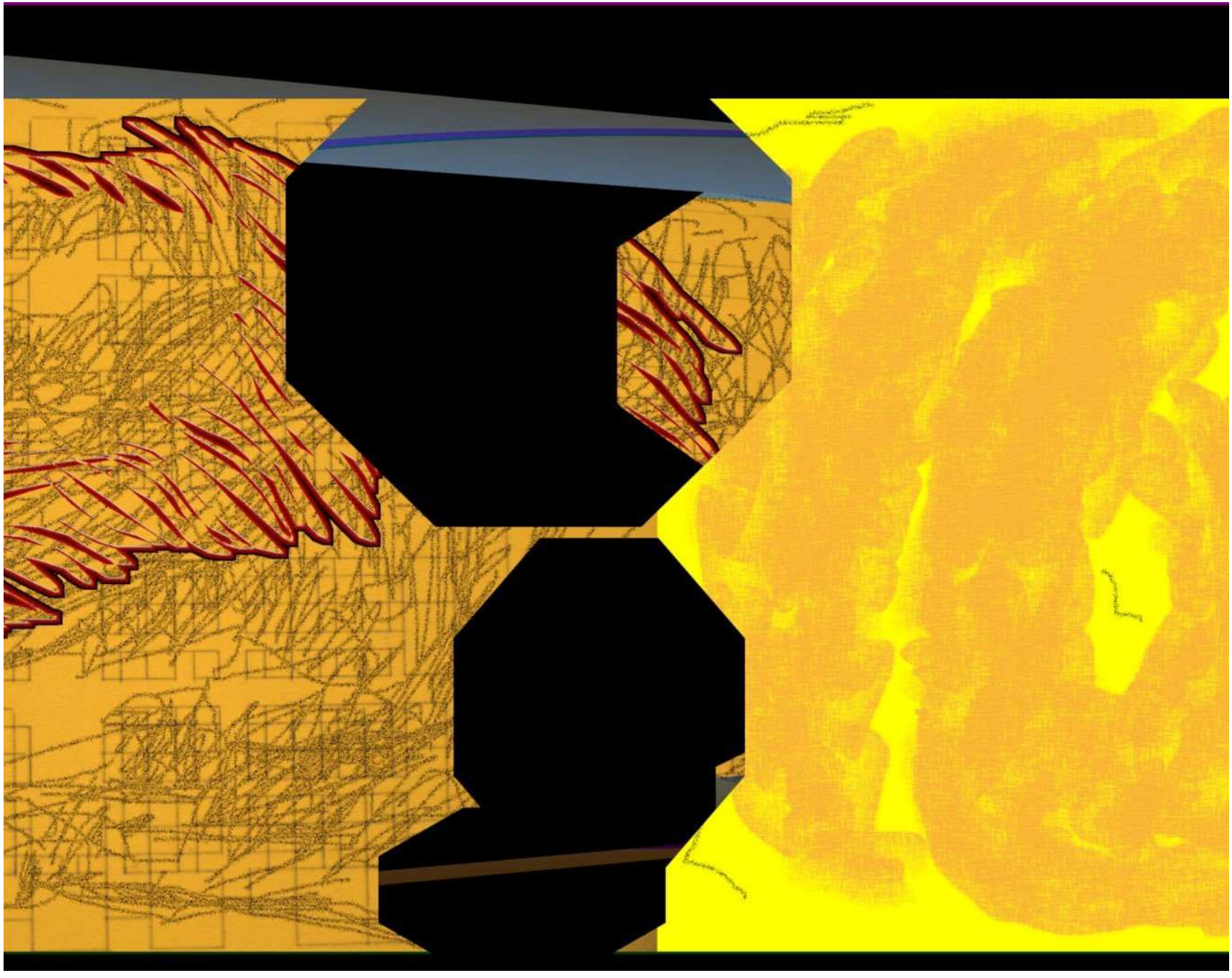
Collection of Vectors







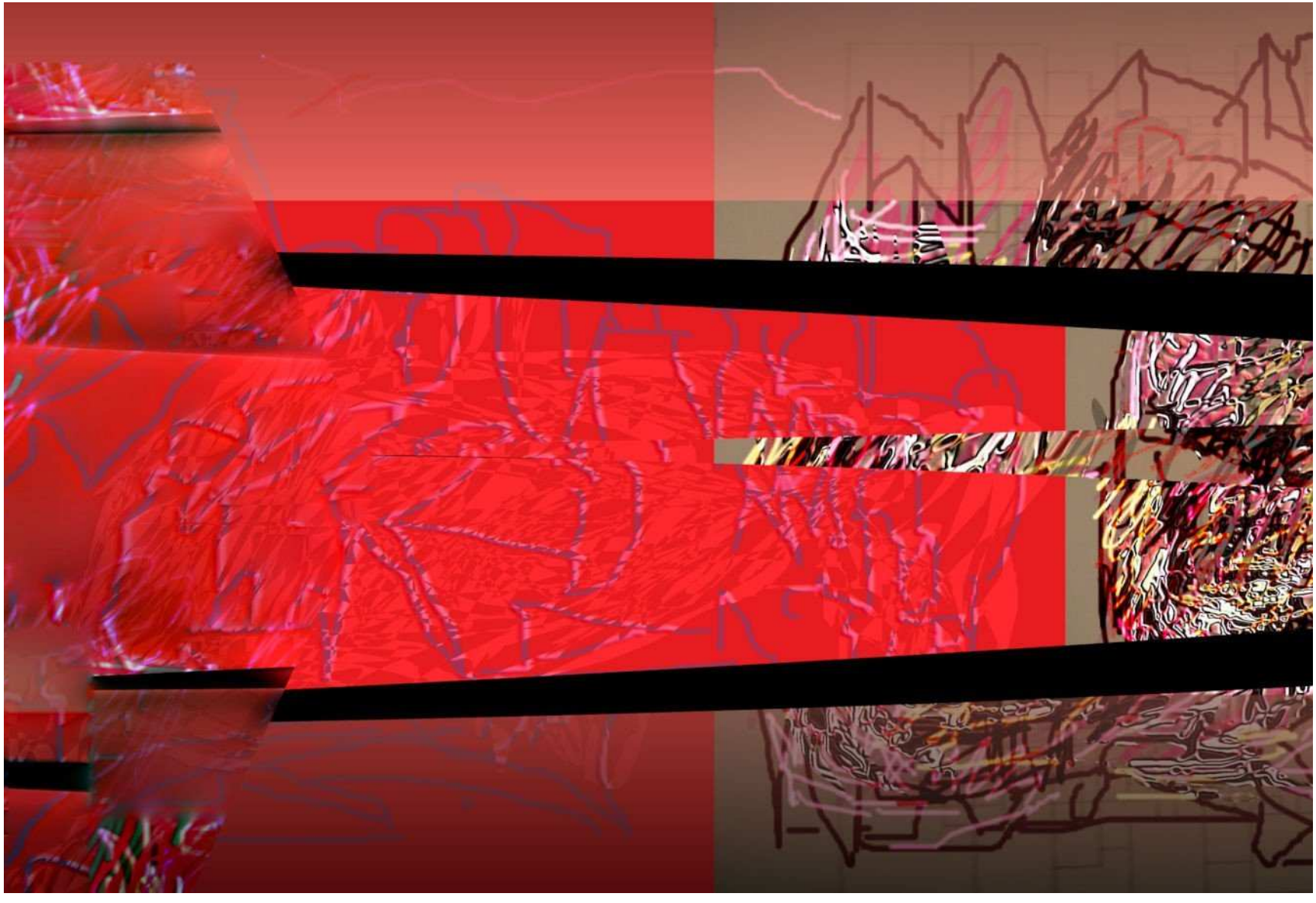


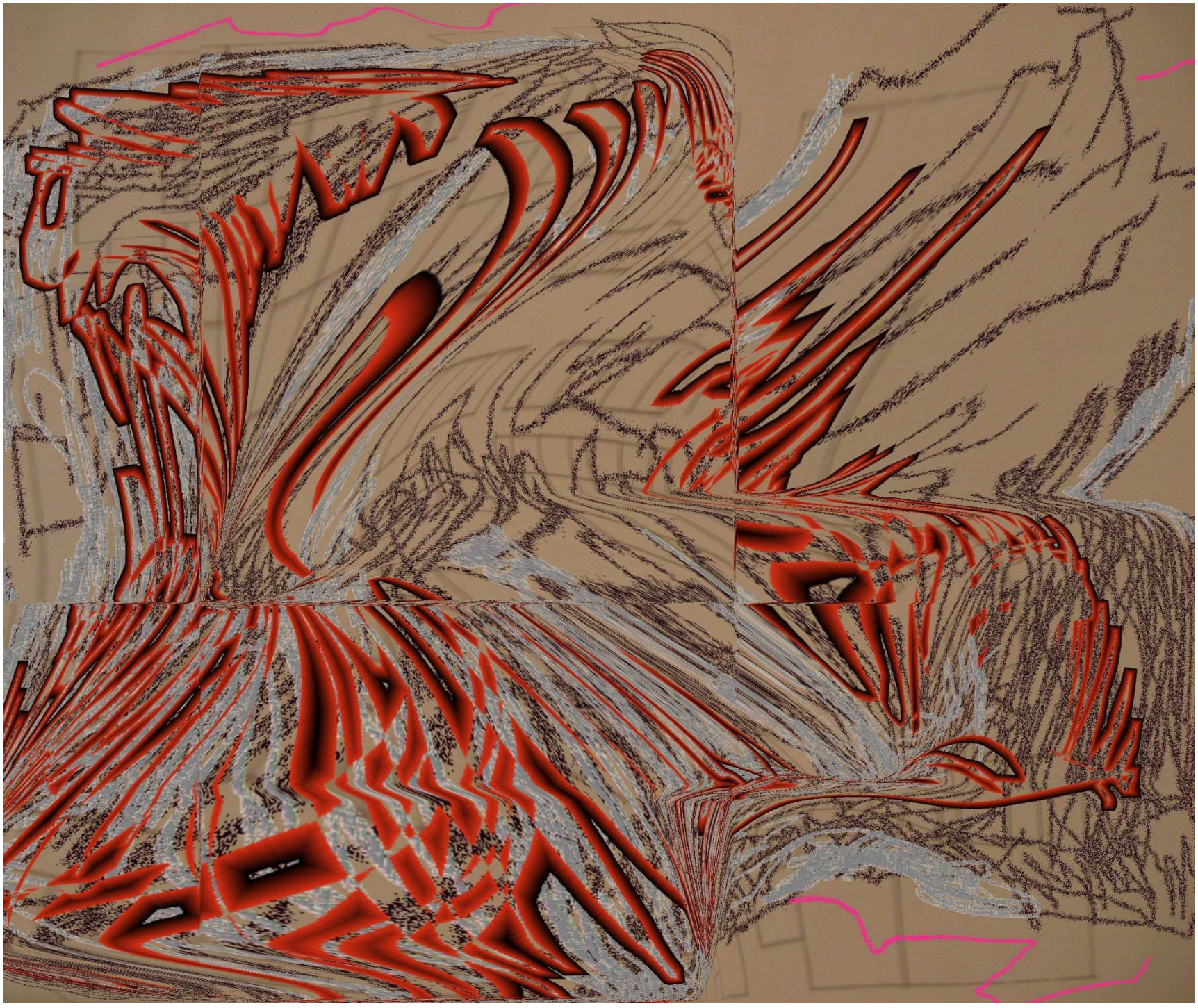




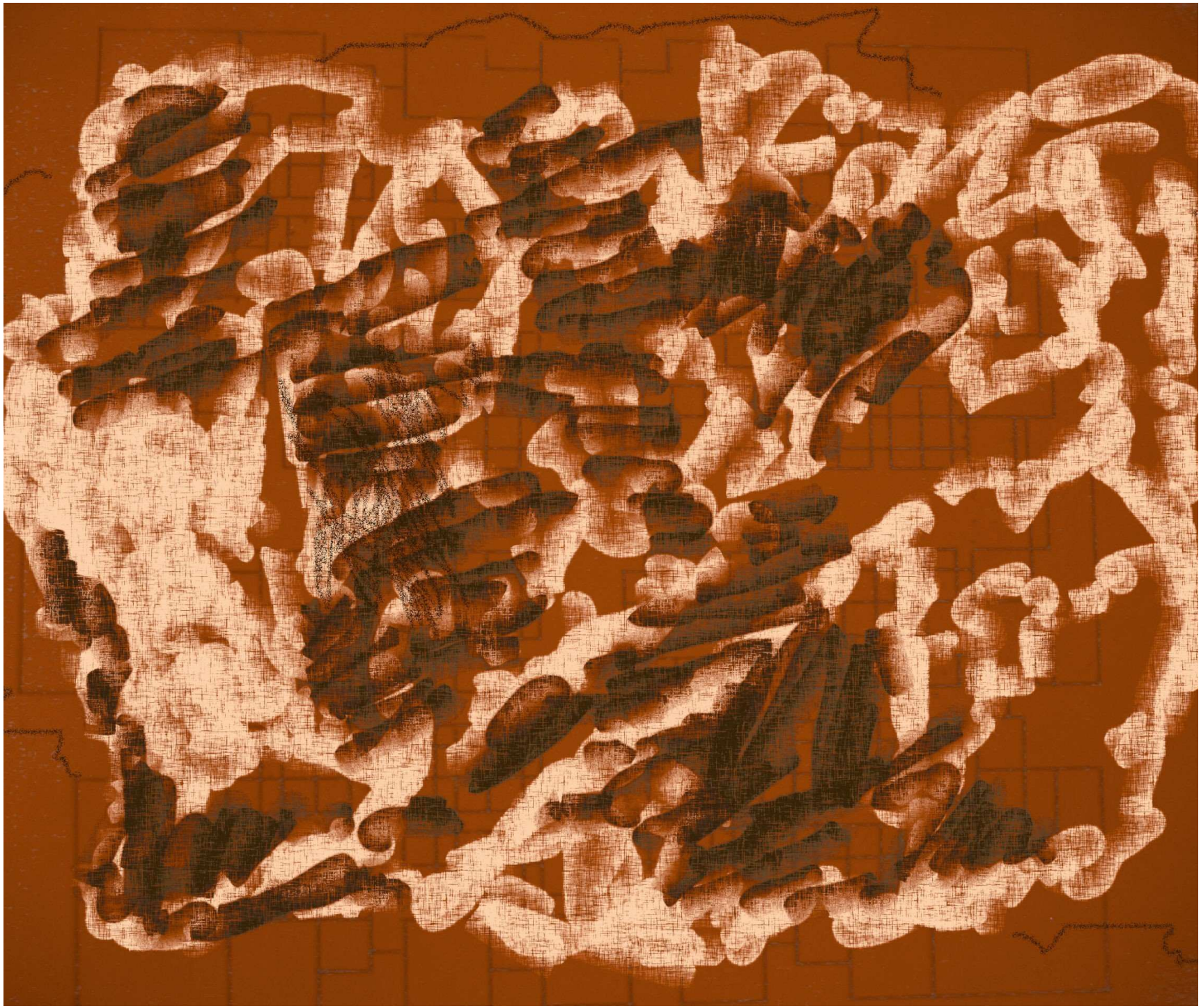













blurb



Semiotics and Semi-ontics

Cronan celebrates in Matisse the ambivalence between representation and phenomenology within which the artist simultaneously related his determination to be not-cliché with power to see and create relationships visually that could only grow out of the confusions he came to terms with in the sense of becoming a personality born of those relations growing upon him through his immersions in nature, and in which the artist became a mood.

He notes with appreciation Deleuze's account of this as a deterritorialization, a refusal to bond to a containing mode or mood that inhibits the impulse by directing it to a rationalization. With this latter appreciation I would note the echo of Lacan's idea of a chain of signifiers as carrying the weight of deterritorialization, reversing Sausser's mode of sign upon the subconscious with to the effect that within the subconscious the fluidity of creativity finds its way, and stops , is interrupted, but the act of speech which becomes then at the stop a metaphor, an allegory. Now the question is does it point to meaning as in the philosophy of Wittgenstein ("Philosophy does not seek truth") or is it a parallel, in the semiotic sense of usage, of handling signs in which information architecture pertains to these signs as do they to information of the senses (phenomenology)?

Cronan prefaces with critique on semiotics that is founded on nominalism,that the world cannot actually be put into words or signs therefore signs in the world are not transparent in the Kantian sense that "the conditions of experience are simultaneously the conditions of the objects of experience" or as Hendrix put it " Are you experienced"? There- fore they also cannot really claim to be different than the representation they claim to differ from. The difference we see here between the configuration mode that pertains to semantics as it does to the field of rhetoric which is the field semiotics streams(along with semantics, epistemology, narratology, hermetics, psychology,cryptology, ontology..)

Or…are the objects of experience themselves signs?... ie signs of their space, their mix, out of which relations belong to the act of perception and in which the act of perception itself becomes nature, but within a personae, as an inverse reflection of necessity, the necessity one finds to do or see to conceptually create the dimensions that pertain to dimensions as one dimension in building conceals another?

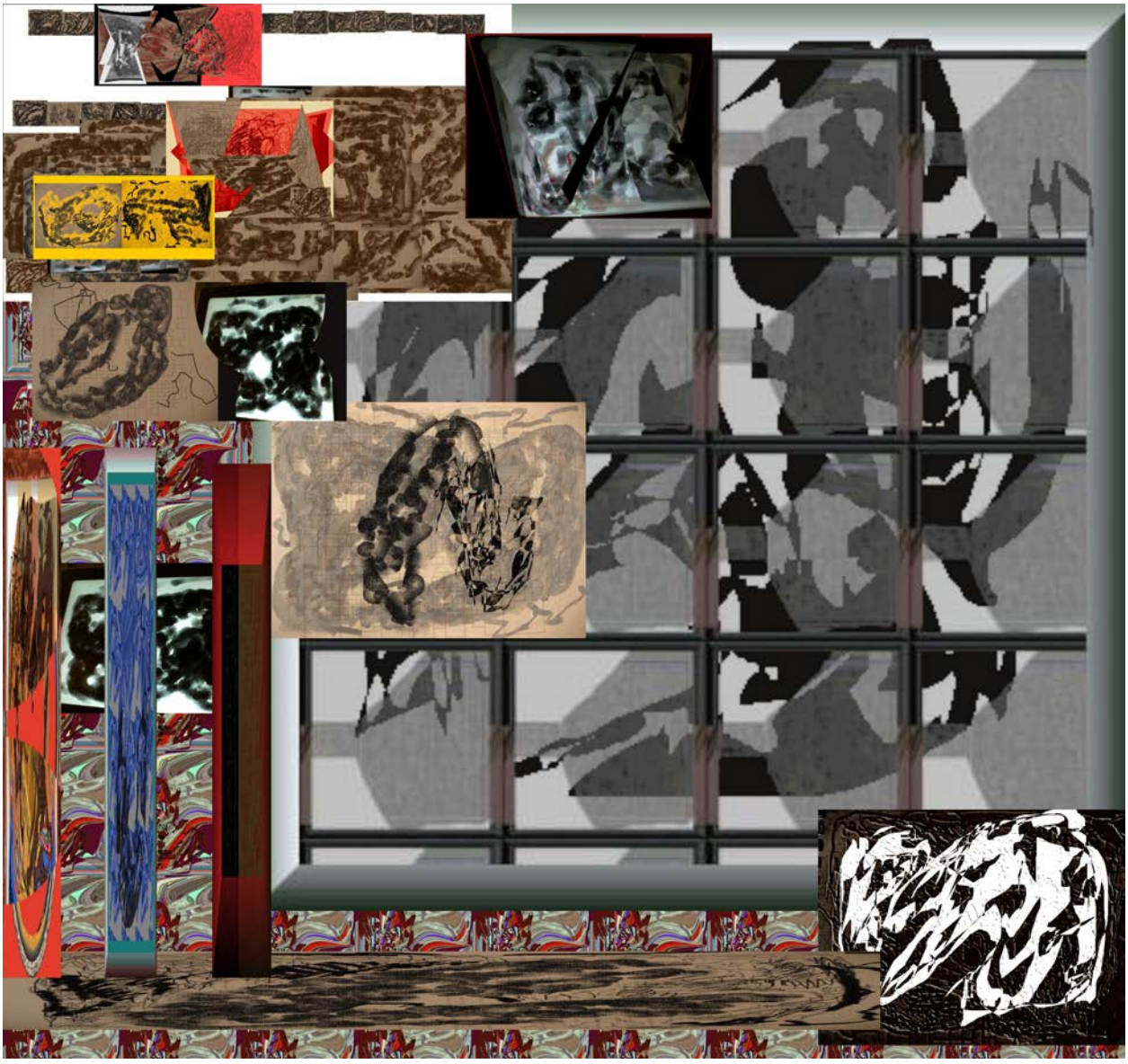
The field of rhetoric then offers within the relation of configuration to representation an imperfect mirroring and it is this imperfection that allow the return to an intuitive threshold which in turn is a call upon the viewer. Cronan takes issue with art trends that place this phenomenon into a context where the viewer becomes an over determined entity who becomes the artists necessary interpreter, in a sense becomes the artist.

For me the clue rhetoric provides is the condition of motion, of thought in motion so that a chain of signifiers is not a movie version of motion as a collection of stills, but more like a mathematics in motion like the travels of the electron which are in such motion its states are approximate, indicating metamorphosis as ongoing, not stopped or a "transference" but slippage , that in a way, the concept of infinity is only a way of saying numbers themselves are in motion. Smithsons enantiomorphic mirrors (imperfect mirroring) are an artist's version of this theory, the mirrors empty each other out, just as one

might say a return to intuition Is implicated. But that intuition is founded on a necessity, as Heraclitus put it a fated necessity, which the artist has discovered in order to meet, and the viewer in turn, for all that may be said, meets the artist.

So to return to the question , has this amounted to a world of parallels between word and its meaning source, or is it a pointing in the direction of a meaning that exists to approximated? Where Semantics is held to be an index, such will be the former designation. Where semantics is returned to its origins in rhetoric, the latter will prevail.

The drawing enclosed here is empowered by it's own background of primieval chaos out of which compression features have formed the mode of an information architecture in some places, in other are mirror like happenstances both in the form as a kind of self mapping and in its encounters…



VanGorder Sites List.

http://www.archilovers.com/stories/5596/tectonic-plates-in-cyber-urban-environment.html

http://www.archilovers.com/s5562/abroken-field-architectural-patterns

http://www.archilovers.com/s5550/neologism-as-architectural-bracketing

http://blog.drawingontrope.com/?p=18236

http://vanvngorder.blogspot.com/2014/05/morphologies.html

http://www.pinterest.com/edwinvangorder/

http://vantext.blogspot.com/2014/05/tear-sheet-i.html

https://www.facebook.com/van.vangorder

http://www.drawingontrope.com/image_6.htm

http://www.drawing-research-network.org.uk/asteroid-finished-sizes-drawing-on-the-life-of-the-virgin/

http://www.drawing-research-network.org.uk/on-the-premises-of-an-interrupted-document/

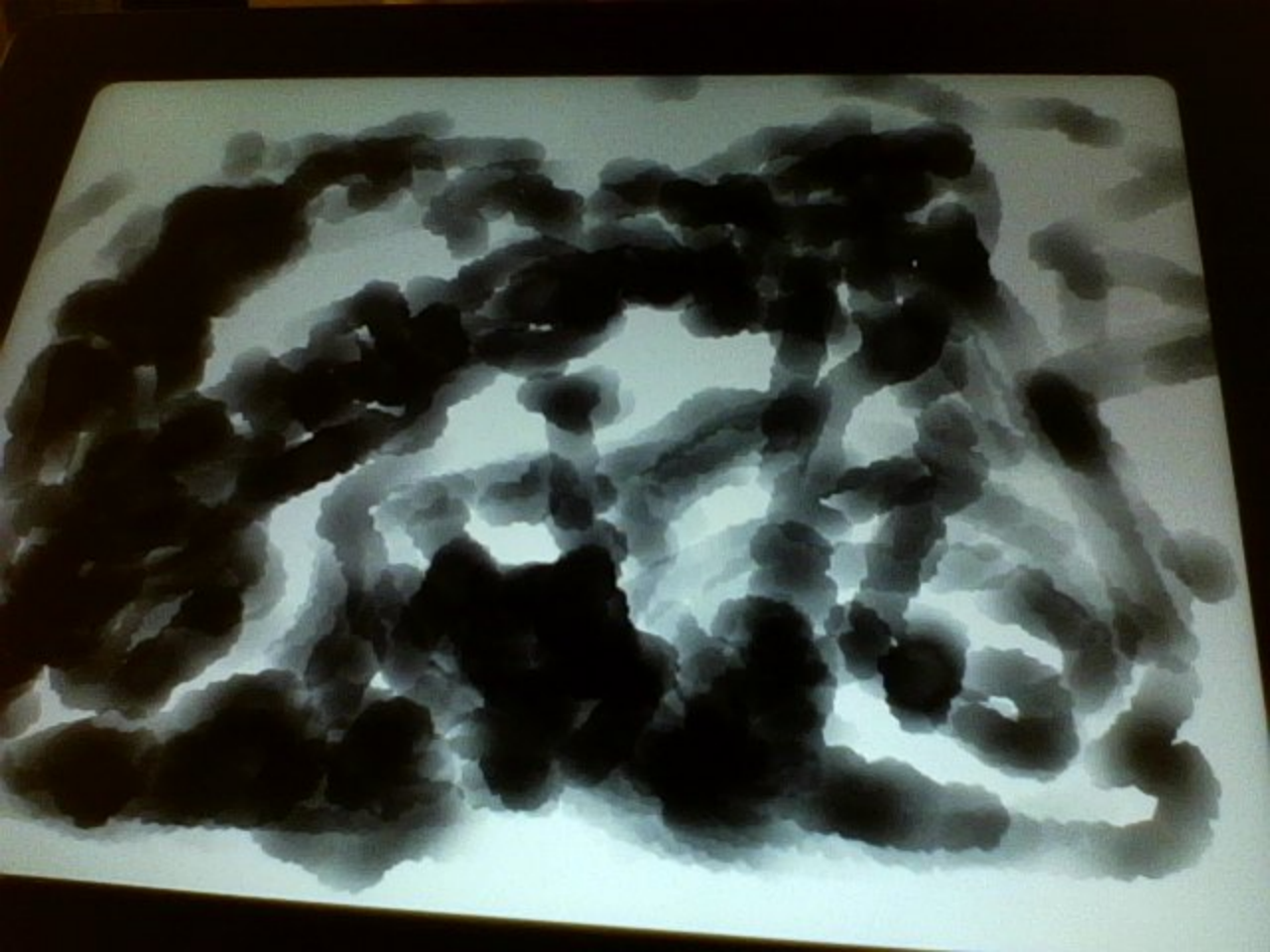
http://www.drawing-research-network.org.uk/cyber-drawing-and-photo-field/

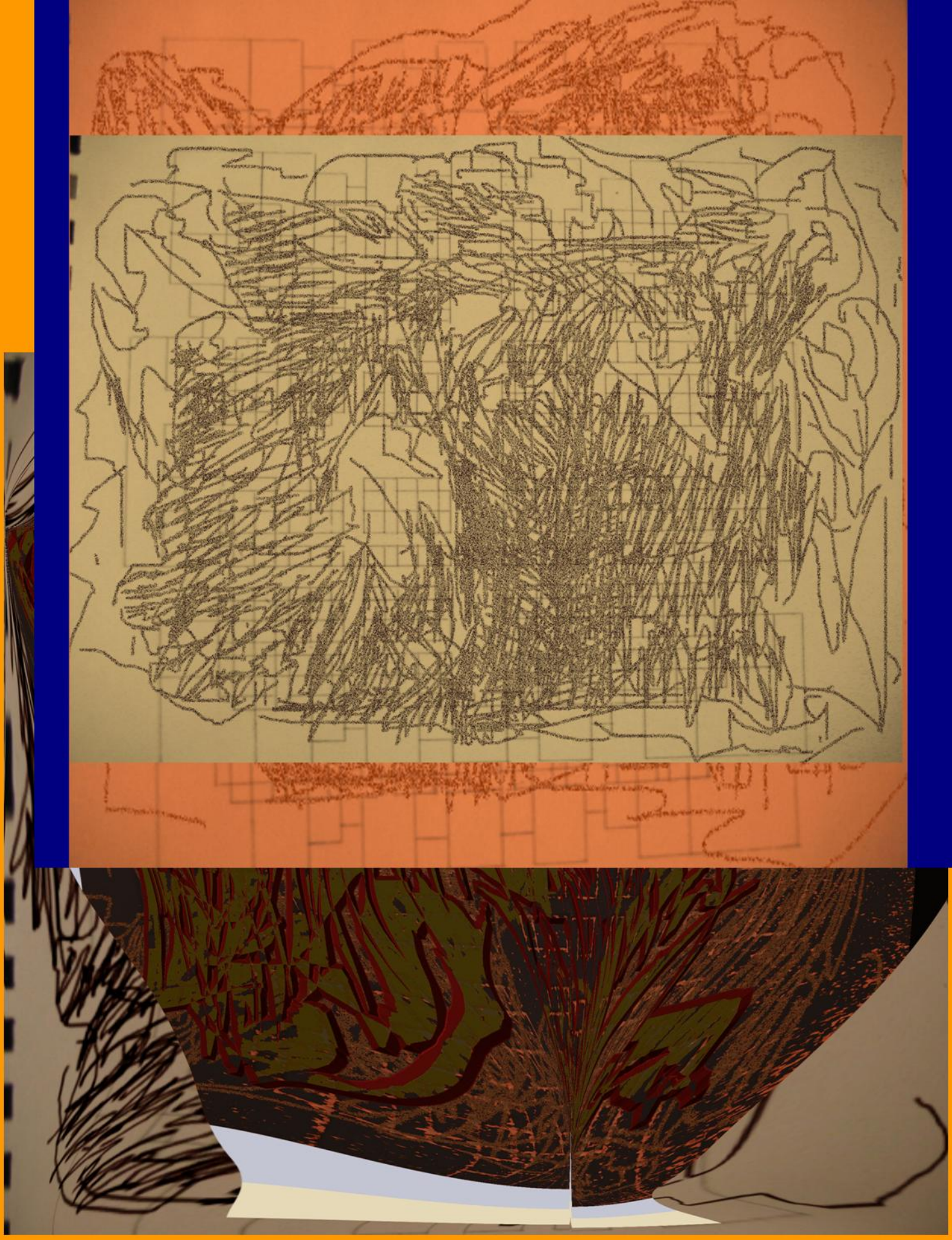
http://www.drawing-research-network.org.uk/drawings-domain-does-abstract-drawing-propose-a-meta-material/

http://www.drawing-research-network.org.uk/1127-digital-drawings-volume-2/

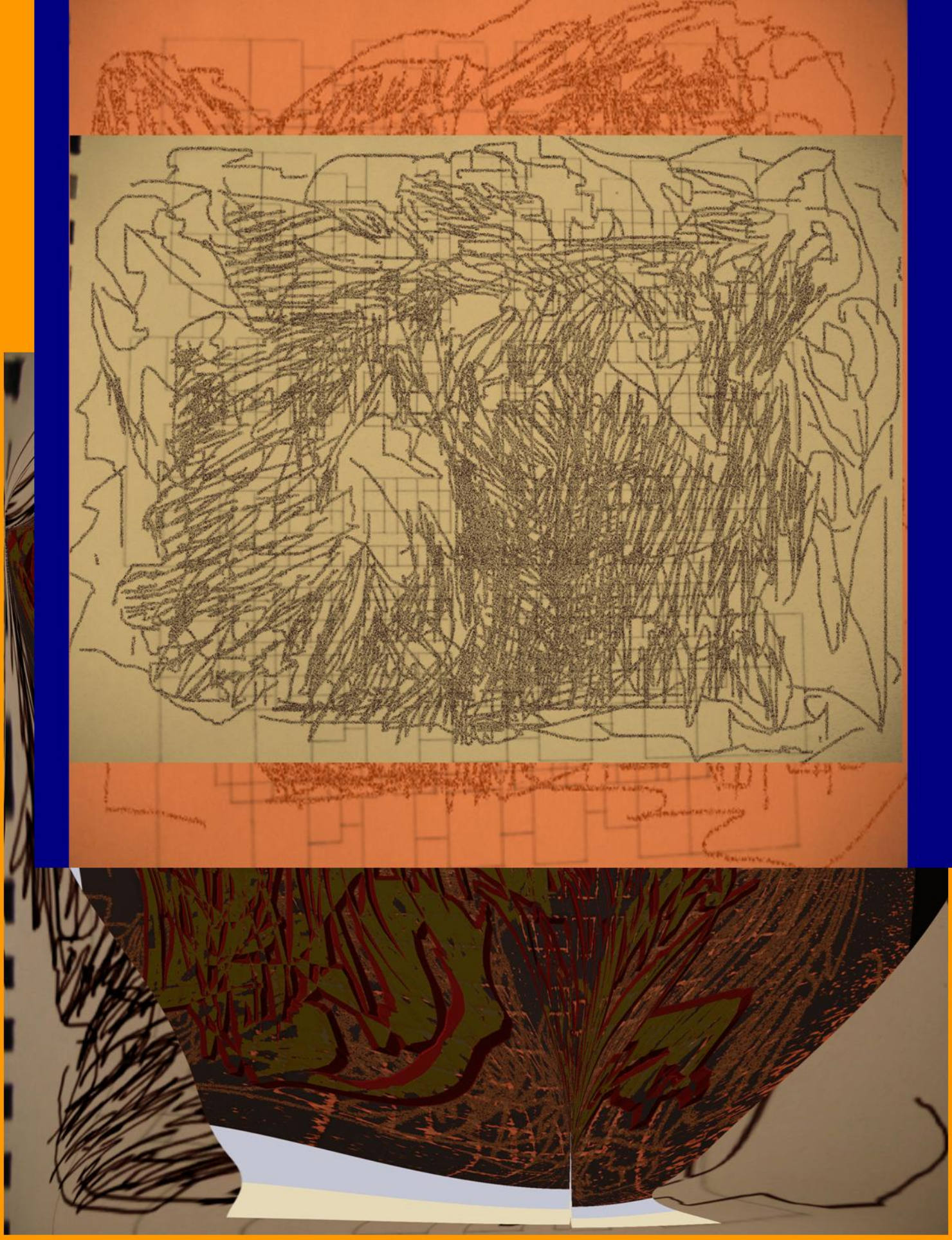
http://www.drawing-research-network.org.uk/edwin-van-gorder-latest-projects/



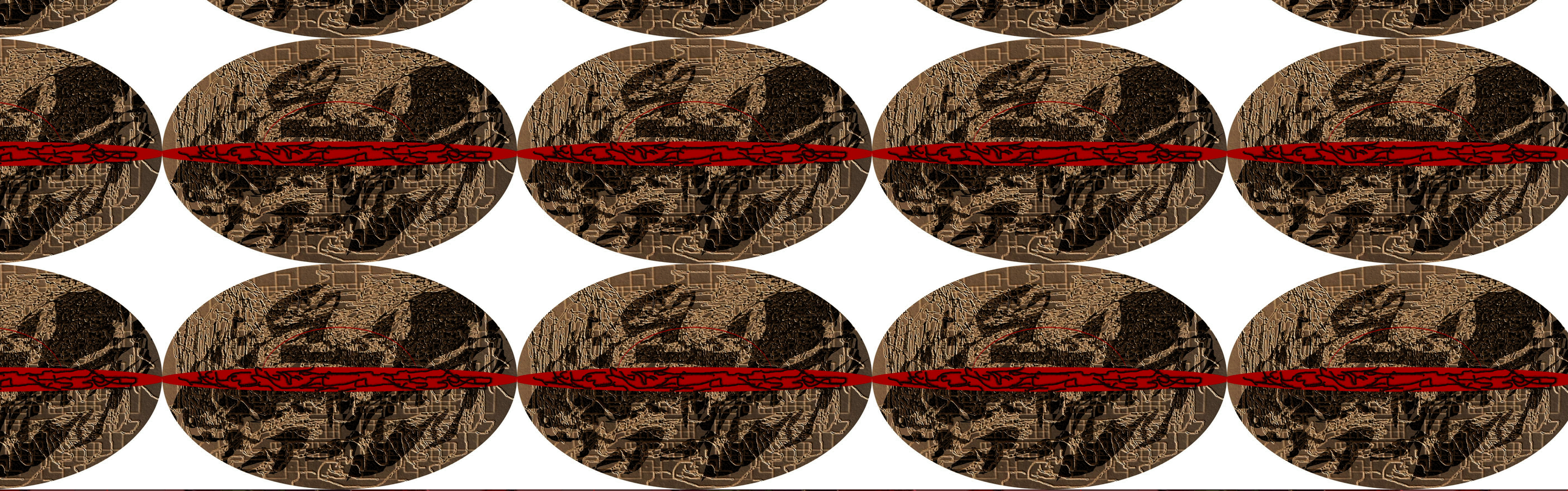


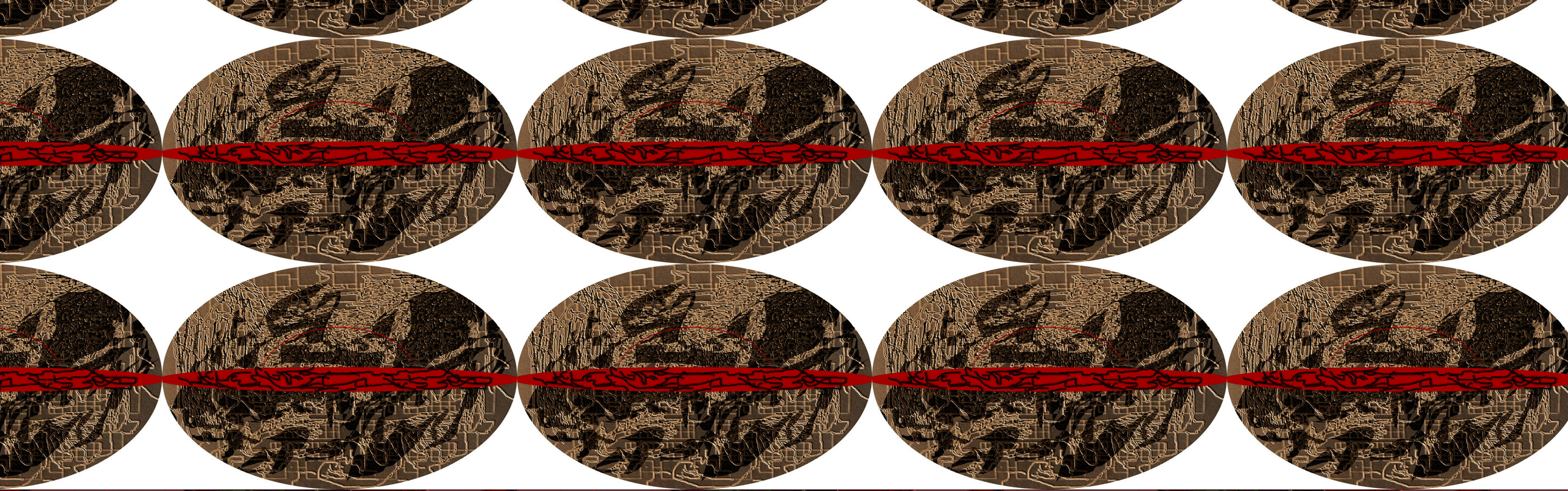


Super Script



Super Script





Trope and Entropy :Dialectic, Rhetoric and Overwriting as a Palimpsest Towards Contemporary Art

The Buckminster Fuller neologism “dysmaxion” as a configuration of the words dynamic, maximum and tension is directed at a visionary new world. Robert Smithson and Mel Bochner in critiquing The Museum of Natural History(Flam, 1966. pp.26-38) similarly take a look at a vision of the New World posing of contingency and disorders in the model of a cultural labyrinth - institution, which essentially is that of colonialism. In a separate article (Flam , p 24) Smithson gives a rationale for Donald Judd which is sympathetic to his own art: stating that there is no room for the subconscious in Judd’s art… the corollary being then that the Museum of Natural History is a kind “room” for the subconscious… as Freud is quoted by Bal (2001,p. 37) “The subconscious is like a man not master of his house”…

A kind of psychological space for diverse levels of cognitive approach favoring configuration over representation in the sense of a kind of dimension building is indeed the domain of rhetoric and visual rhetoric. Dismissive as he may seem his trademark term “entropy” is his own setting into “contingency” of an artistic avenue of trope in its dual meanings of “program” and “innovation”. The prescient critique of science given by Bochner and Smithson see the program of the Museum of Natural History as a true oddity in the sense of being a museum of a museum, an encapsulating of a point of view, a time capsule in fact.

John Mchale who worked with Buckminster Fuller updated the time line by giving a statistical analysis (Mchale- Scalometer.wikispaces) of virtually every aspect of the world of that time. The statistical view of consumption becomes in its way an ironically painful echo…

I believe that Smithson actually worked in the tradition of classical rhetoric and adapted it. A building block for him in relation to the highly rhetorical field of psychology begins perhaps with his interest in Ad Reinhardt’s famous engraving of Portend of the Artist as a Yhung Mandala , and Smithson, commenting on the engraving in his A Museum of Language in the Vicinity of Art (Flam, 1966 p.89) introduces the section with two quotes : The Art World was created in 4 days in 4 sections 40 years ago and originally in 404 BC. Today minor artists have 400 disciples and more favored mediocre artists have 44,000 Devotees approximately.”(this is placed in the engraving which is a mandala like configuration of the art world in relation to the broad culture mapped to zones of interaction and meaning.

Smithson contrasts this with a quote of Edwin H. Colbert: “ The immensity of geologic time is so great that it is difficult for the human mind to grasp readily of the reality of its extent. It is almost as if one were to try to understand infinity.”

This contrast of scale between human and geological and human culture is the domain that requires art imagination to speak or experience… levels of cognition, understanding, in short the rhetoric of “pathos, ethos, dialectic” towards building dimension in discourse, recovering intuition in its objects- an appeal to the imagination through sympathetic cords of understanding to both generalize and specify towards meaning must begin with a kind of nexus, a sense of core reality, and the stratifications other geological processes Smithson uses as rhetoric for example can be seen borrowed by Ursula Von Rydngsvaard in her use of fused plywood blocks she cuts into. Yet in the process of working the mathematical point, the focus on entity experiences dimensions that create a mirroring, and in his

enantiomorphic mirrors Smithson essentially show configuration and representation as the imperfect mirrors, for which actual mirrors become metaphor. The evolution of this idea can be seen linguistically in the rhetorical “chiasme” , cross indexing, as in say the Heraclitus statement “the word is their witness – absent while present” As Phillips notes, (course website 2008) Lacan translated this kind of “cancelling” into his mathemes for example inverting the Lesseurian modality of signified/subconscious to Subconscious/signifier, in other word the first case indicating the sub consciousness given form, and in the second giving form,: in the enantiomorphic mirror of mathematics, they “cancel”, one is back at the beginning…

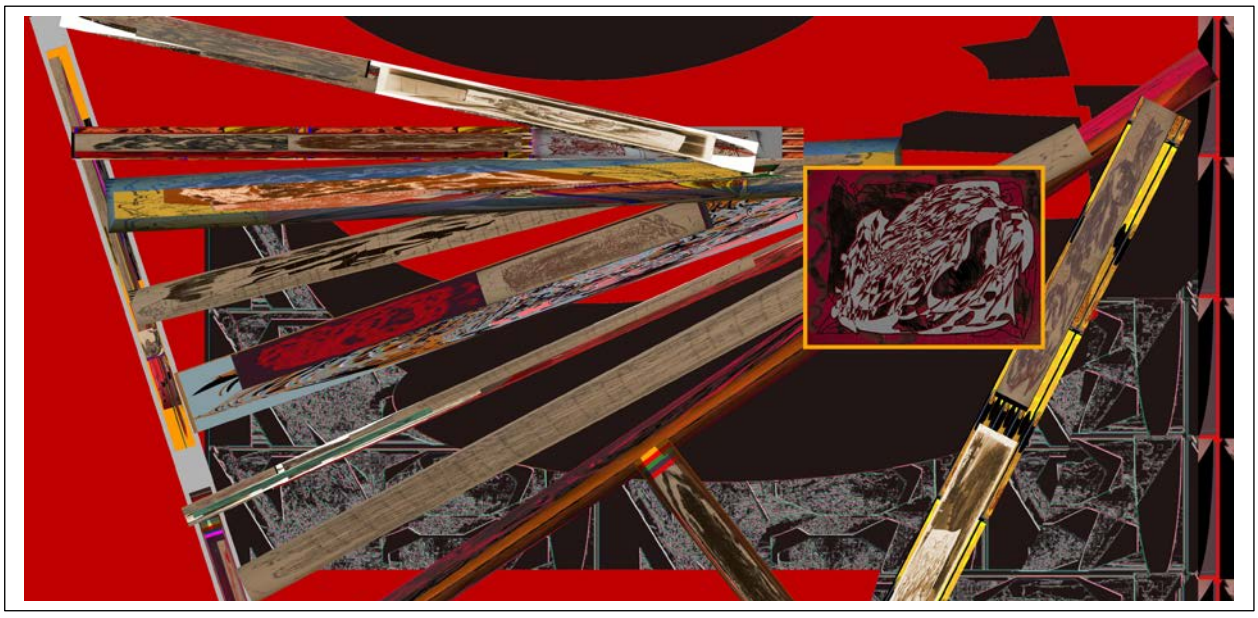
Cronan critiques this as “semiotics” which in effect, arriving through the cancellation process that can be attributed to all the Kantian “antinomies” leaves one look for how art poses meaning. My reflection is that art does not pose meaning in the sense of representing but configures it outside of indices pertaining to pragmatics. The mirror (of representation/configuration) is necessarily imperfect, recalling intuition rather than solving it. The difficult assignation of representation and configuration through his personality is the Matisse solution that Cronan notes. (Essentially Matisse simply edits everything out that is not original to his sensibility while he uses a kind of program- thus the double edged “trope” evading “entropy”).

Cronan recalls that Duchamp felt the artist wrestled with the work and then gave it over to the viewer. That the viewer should “complete” the word seems to Cronan overly subjective, but in rhetorical terms complete may not mean finish to a point of view but rather to engage fully and in one tradition “embed”.(Bal, Deleuze, Baroque studies..)- Smithson describes his own conversation with Duchamp he told Duchamp;” You are an Alchemist”… Duchamp…” yes”. (Flam p. 312)The fact that the answer is humorous shows that perhaps Smithson had no idea what to make of it…an alchemy in progress… a specific instance however of his(Smithson’s) interest in psychology as a rhetoric is the in the conversations with Dennis Wheeler in which he goes into “dedifferentiation” (Flam p.207)as interpersonal immersion, intersubjectivity in turn suggests that artist to artist identifications are something he balances with a sense geological time. There is then, in the two quotes he uses the awe of the art world, and awe of the natural world which taken into their natural extension into time and space are imperfect mirrors where the human now all ego, now absolutely non balance each other.

The pun on the word “collection” is structured into the contrast between the collective subconscious as Ad Rheinhardt engraves it and Smithson reliquary like assimilations of geological stoneware.

In the following works I am interested in the psychological colloids of a visual rhetoric that can displace alchemy… or rather, alchemies own alchemy, an alchemist’s alchemist…

The first cyber drawing takes the general form of a hyperbolic parabola and creates it out of forms that have been “compressed to create what becomes a species of lean-to in the cyber scroll or sleeve of drawing which in that dimension has different characteristics yet retains echoes of our physiological reflex arcs and cortical integrations within a then neurological semiotic model of media.(Eugini , 2011).



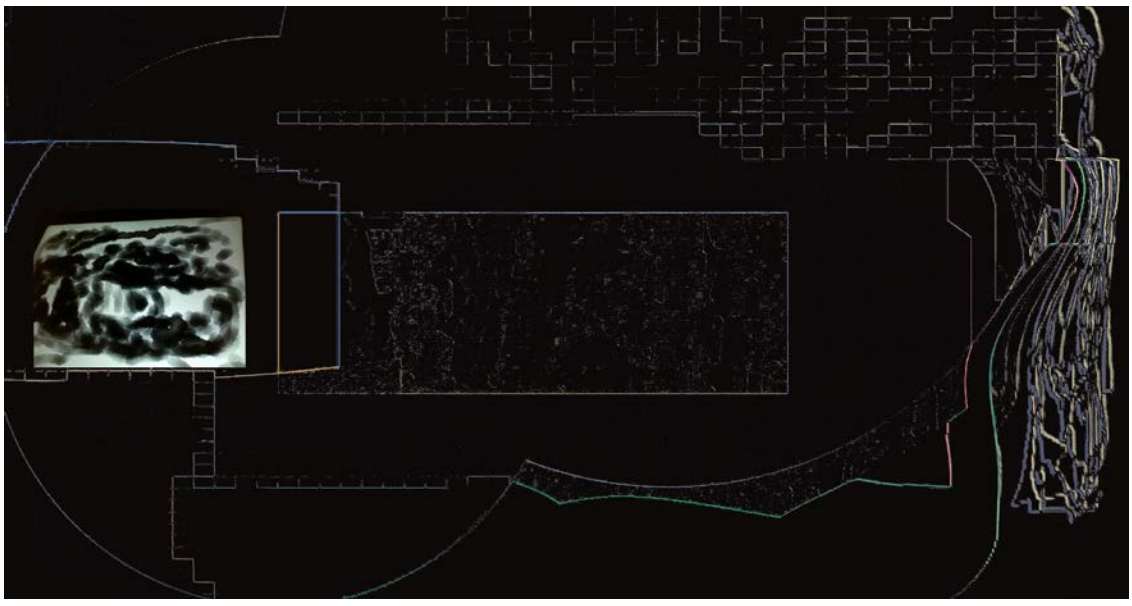
Hyperbolic Parabolic : cyber drawing variable dimensions

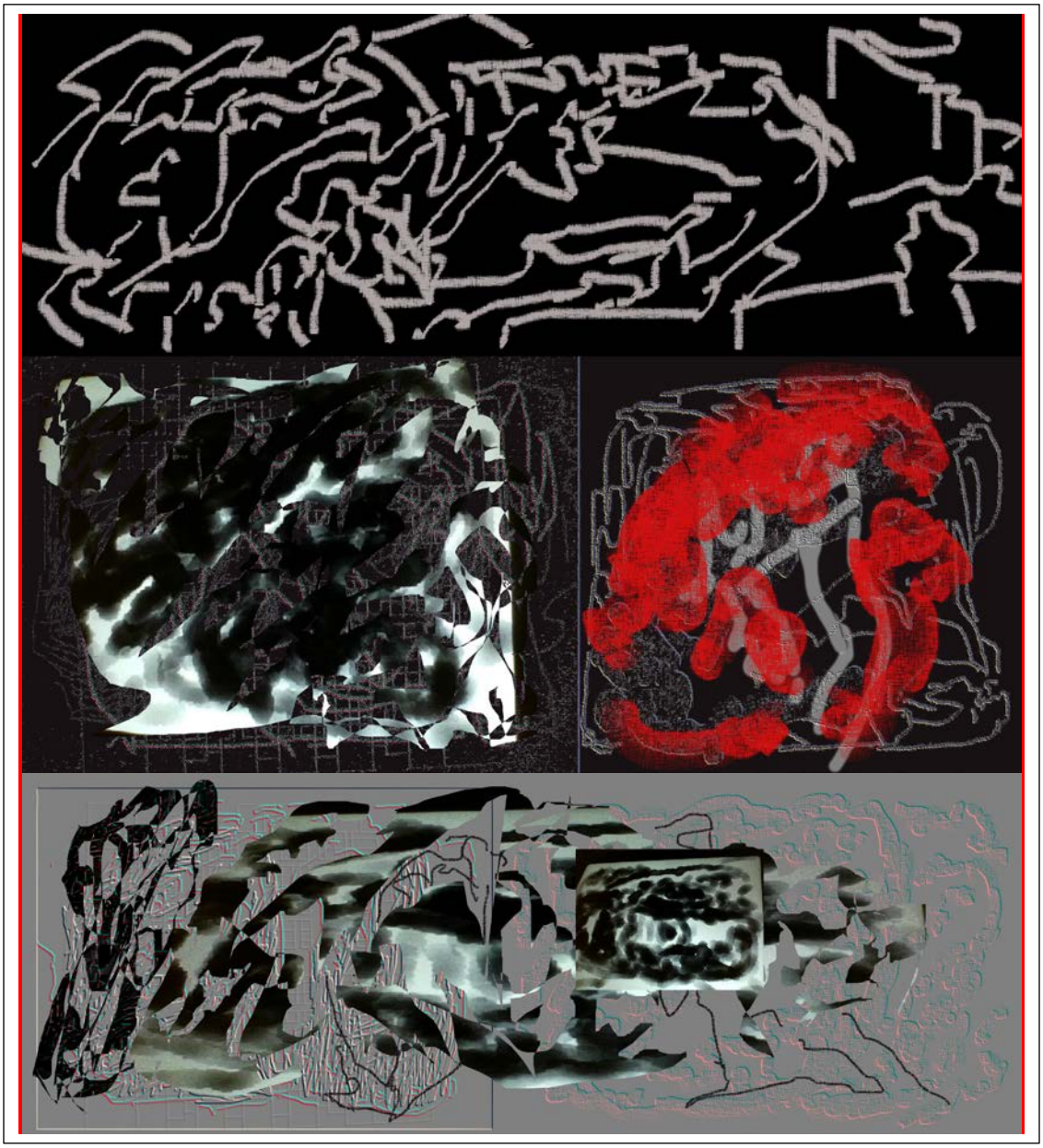
The second drawing is, in the spirit of Smithson, dedicated to the idea of tectonic plates, however the idea has, again, been removed from Geology into the cyber sleeve of virtuality.



In summary: for me the interest in building art dimension, dimensioning experience, is the resource that goes beyond the perplexities of the antinomies that build around duality. The dialogue of subjective and objective, sense and sensibility find in the classical rhetorics of semiotics, ontology , epistemology, cryptology ,semantics, narratology, psychology and deconstruction the throwness, slippage and exit from transference that permits through word play dimensions of the subconscious which translate into other media, other “sites”, Smithson observes:” all language becomes a language of sites”. One would almost expect him to say breaks down into, but he separates from lycing and in a sense, Lycee… through his methods. My modes are explicitly different : a total identification to drawing through which motion is identified to thinking, the morphology behind topology behind topography.

The following drawings play with complex mirroring through complex software layering’s which wind the formative sleeve or circuit into almost chemical transformations at their overlaps; just as Duchamp’s statement “yes” to the response that he was an alchemist leaves the listener to “make something of his rejoinder…. In particular I use forms that mirror on to their like, as though a sculpture exhibition of mirror plated forms that mirror the surrounding pieces, a kind of implicit cross section, which in cyber terms is like text mapping, i.e. placing text into a piece which in its distortions and windings show the path of travel through compound dimensions of experience.





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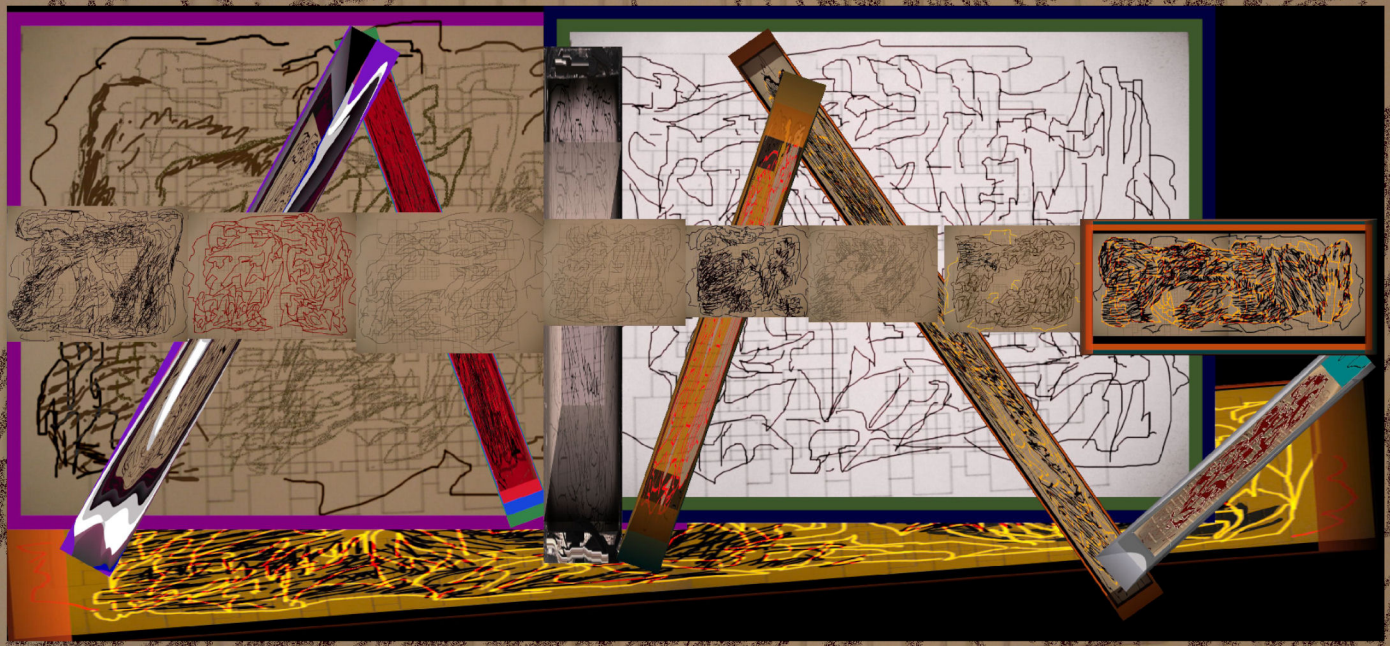
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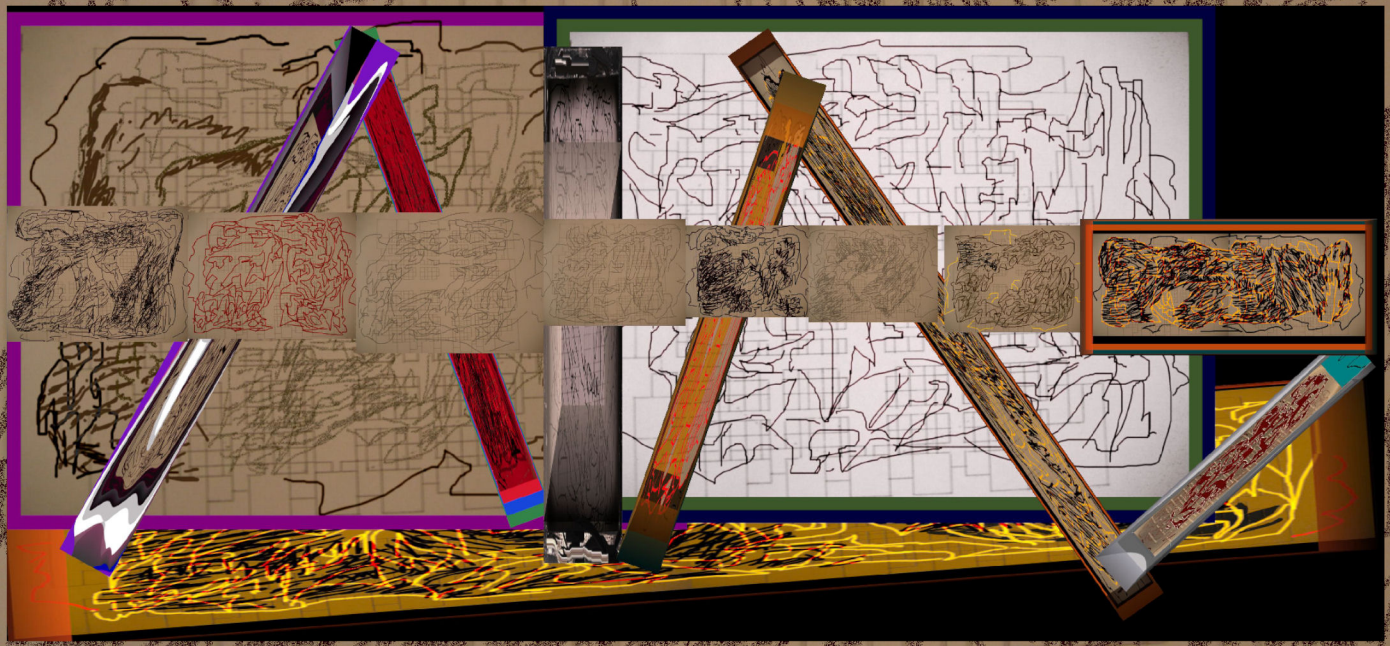
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VanGorder's VanGorders 14: Art Ontology & Visual Rhetoric: Terratological Mapping and Simulcrae of Deterritorialization.

The text here is a parallel to notes on a folded piece of paper which points to that altered temporality which is like different pieces of paper which when scrolled then shuffle, like wise a palimpsest, a tableau, a labyrinth or otherwise within the rhetorics of embodied form the embeddings from experience into experience of a chain of signifiers positioned between metaphor and metonym to make of the movement of mind and material the conditions of experience that may be transparent or opaque and which in such a given manifold are opaque. /:Transparency<> reflexive at the notion per" Kant that the conditions of experience are simultaneously those of the objects of experience"(Heidegger: Parmenides is secondary source) correspondingly> dimensions are returned to intuition in the passage of temporary concept ("thing") to object (point of view) and subject (developed point of view)/ Anaxamander: "along the lines of usage they pay penalty to one another for their transgressions"/transgression-contingency-bracketings-embeddings sequence as time displaced to experience and psychogised to narrative levels of circuitous reflexivity and topographically altered temporality…

Reflexive self referential/contemporary terms or neurological model of semiotics: Ot and Pt the former has to do with cortical integration and latter with weight bearing strategy: teche and techne…/steps: motion in mind and matter>Aristotle (ethos, pathos, dialectic) -> a mapping in its way of the variability of recourse within Haraclitus's flux now "kinds". Motion: lexical indexing pertains to stations, moments, stages and states interrupted to view whereas the phenomenology beyond such ontology pertains neither to oscillation (figure ground of subject to object transposal) nor flux in an indeterminate grounding but rather dimension building upon dimension and correspondingly concealing that it excavates as it quarries./ Dimensions indicate parallels (rhetorical manifold) pointing to experience (ontology) folds of a map are parallels…/phenomenology>oblique planes of circumstance/terratological: that means "marvel", construct, Bernini "mirabula" (wonder), the manifold, of embodied form and embedded point view within gradients of experience from circumstance to the circumstantial(ethos)/ experience then is not given (transparent) but constructed (opaque)/ folded map Is a rococo model of the Baroque knot./visual rhetoric= parallels & art ontology = pointing> philosophic sense of morphological arrows….bracketings… The Kantian model of experience as transparent and reflexive via recovering intuition is a version of "essence": depending on a sense of origin which founded on abandoning antinomies intuits revising metaphysics to an experiential mood in order to place its narrative modality./But stating a site is questionable, a self source as such, there is more likely a conflux that exists to perception such that perception as its own model of nature is informed by such flux./Thus therebeing is the mirror of "throwness/imperfect mirror of representation (art ontology) and configuration (visual rhetoric/language:visual verbal space)/-> point of view , plane of consciousness. Point of view embedded in plane of consciousness, collective mass, projection….marks and remarks…./Poiesis: set of conditions attributed to art; poetics: visual rhetoric- that from which the art is about as building dimension….visual vectoring, breaking of gaze as concept formation per Lacan, the hidden dimesnions of experience, experience hidden in time, the concept becomes the perception of what is but what is also absent to be formative to the perception which is the model of nature.

Information architecture is the empty center belonging to intuition in its preconceptual state : a thing is and of itself a sheltering/figure of speech at dimension of experiential model/ consider concept altered temporality/ art ontology: not to over identify either to oscillation (transpose of subject and object) not to ungrounded flux: seeks grounded flux./figure of speech, embodied form:torus-self mapping, discursive between transparent (ontologically stated) or opaque : herme and hermeneutics at nominalist critique./double hermeneutic = manifold- nachtrglechkeit or time mediated perception. / counter or tonic: perception creates time…time is created by events, events are psychological to human perception…/ trope: program and variation-expect the unexpected./entropy: opaque version.

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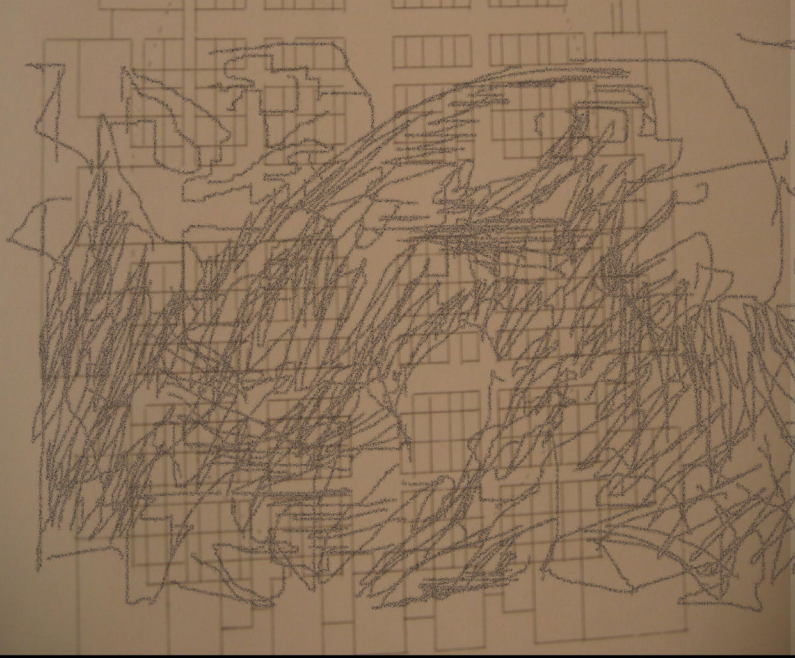
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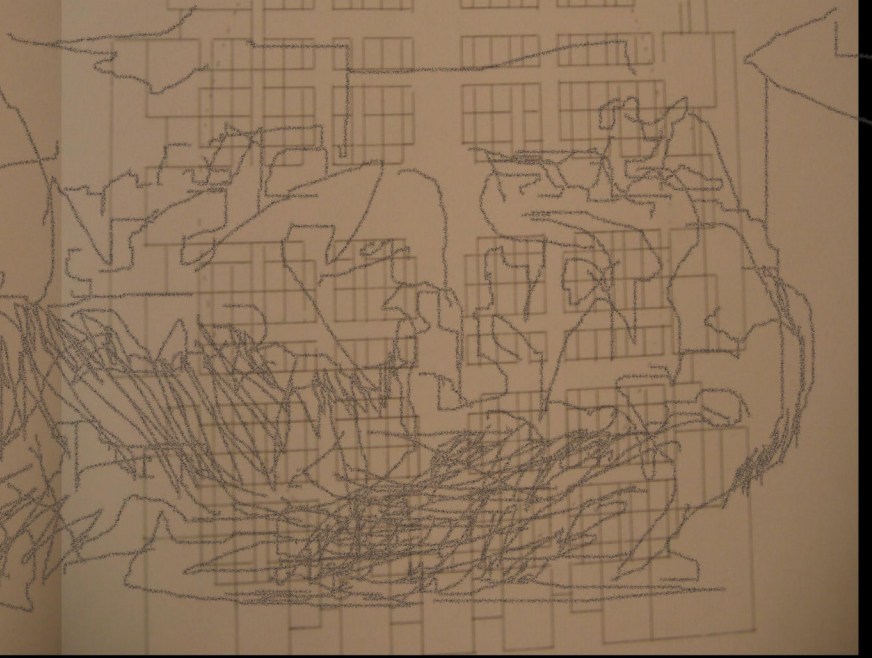
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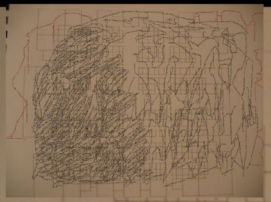




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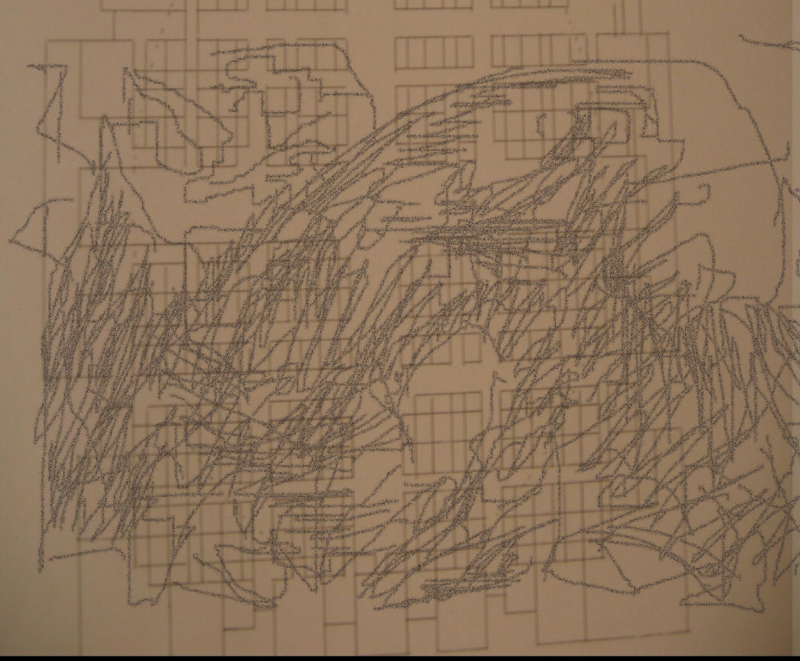


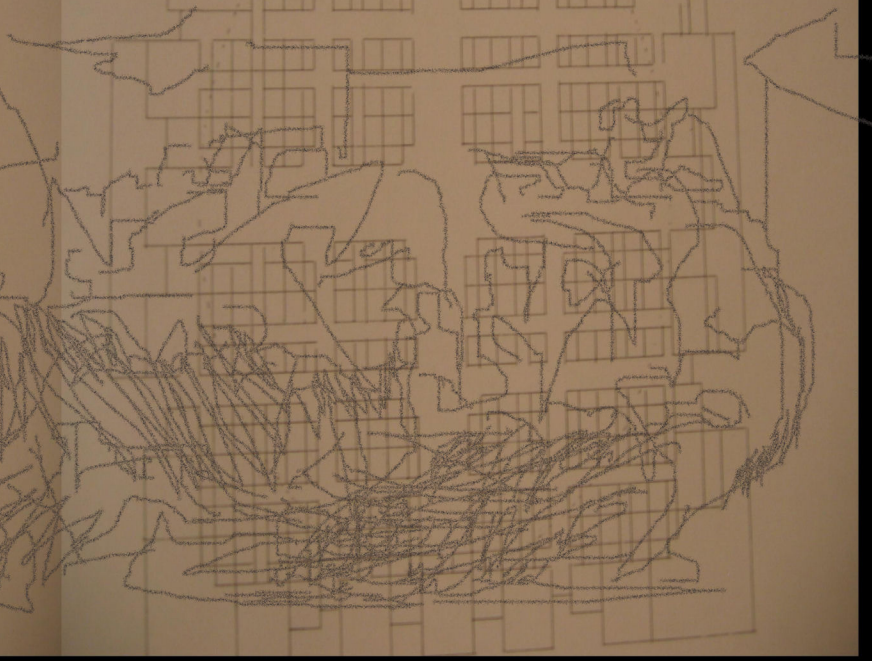


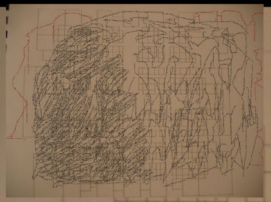


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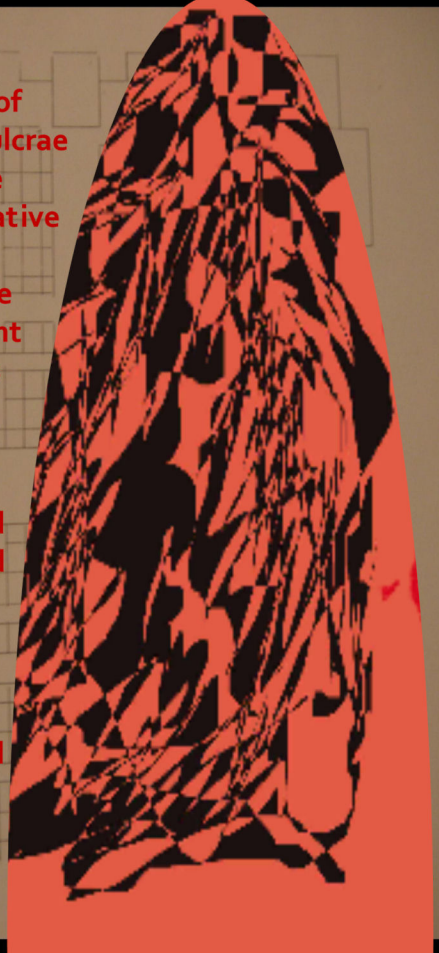


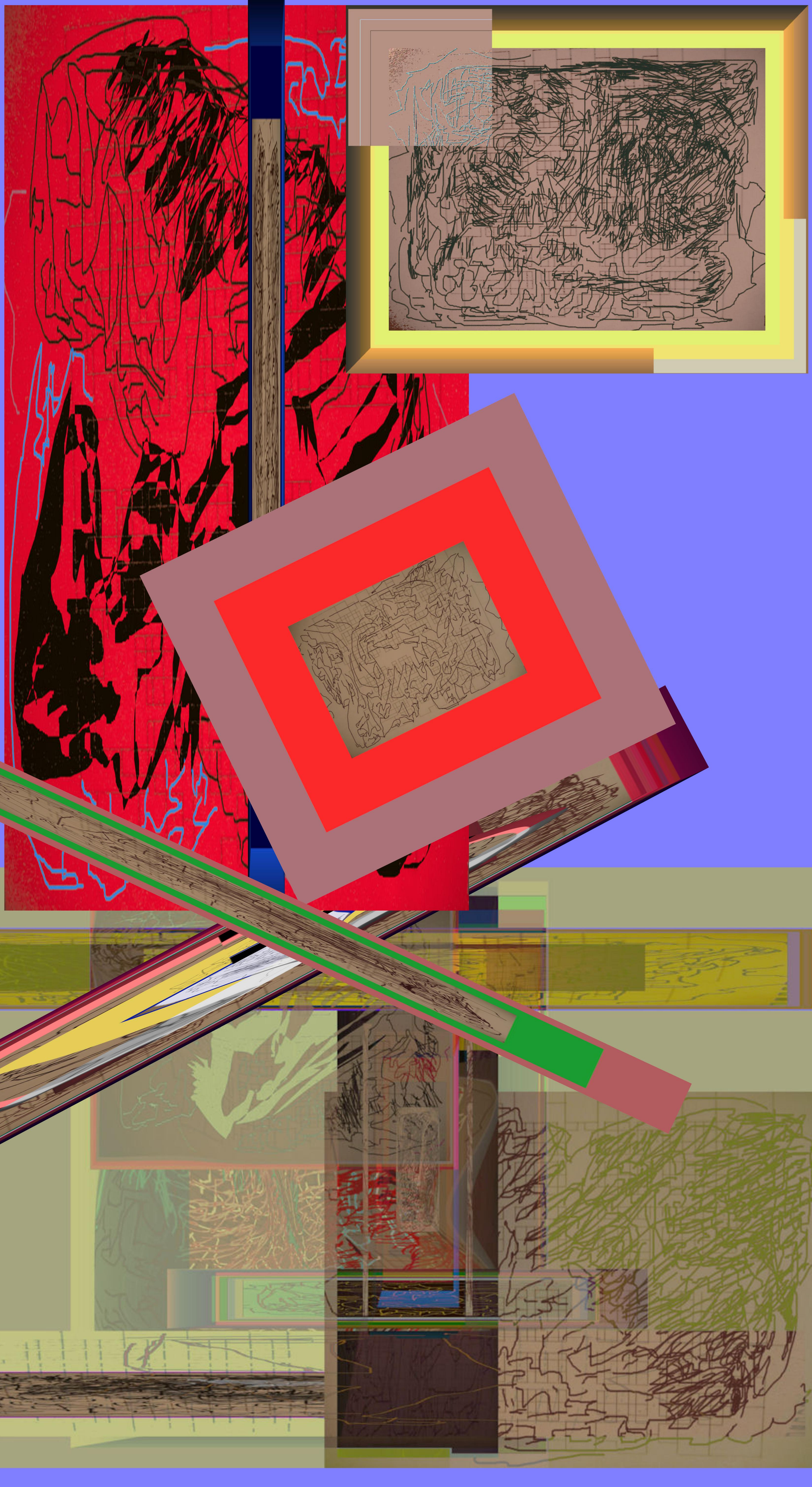
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Antinomies anew: paradoxes to perception necessitate in art experience a multiplicity of agency: artist and viewer become the simulcrae of interpertant as their interposing seperate from testing the cultural regime to a facultative testing in the configuration of art -reality.
Paradoxes: nature and artifice both creative
> the simulcrae of readings create an operent
> drive in artist given over subtracts pathos
> mimesis may implicate engaging reality thus also an introspection of selecting experience
> In general: the statement enters the world thus :model- artist and model,therapist and patient, system as model
> "essentiality": strangely distateful- open to feminist and Nationalist critiques.
> Art provokes trauma ie the semiotics encouraged new life while being motivated by the paradoxes, duality of reading. I s intersubjectivity possible? Where is form?





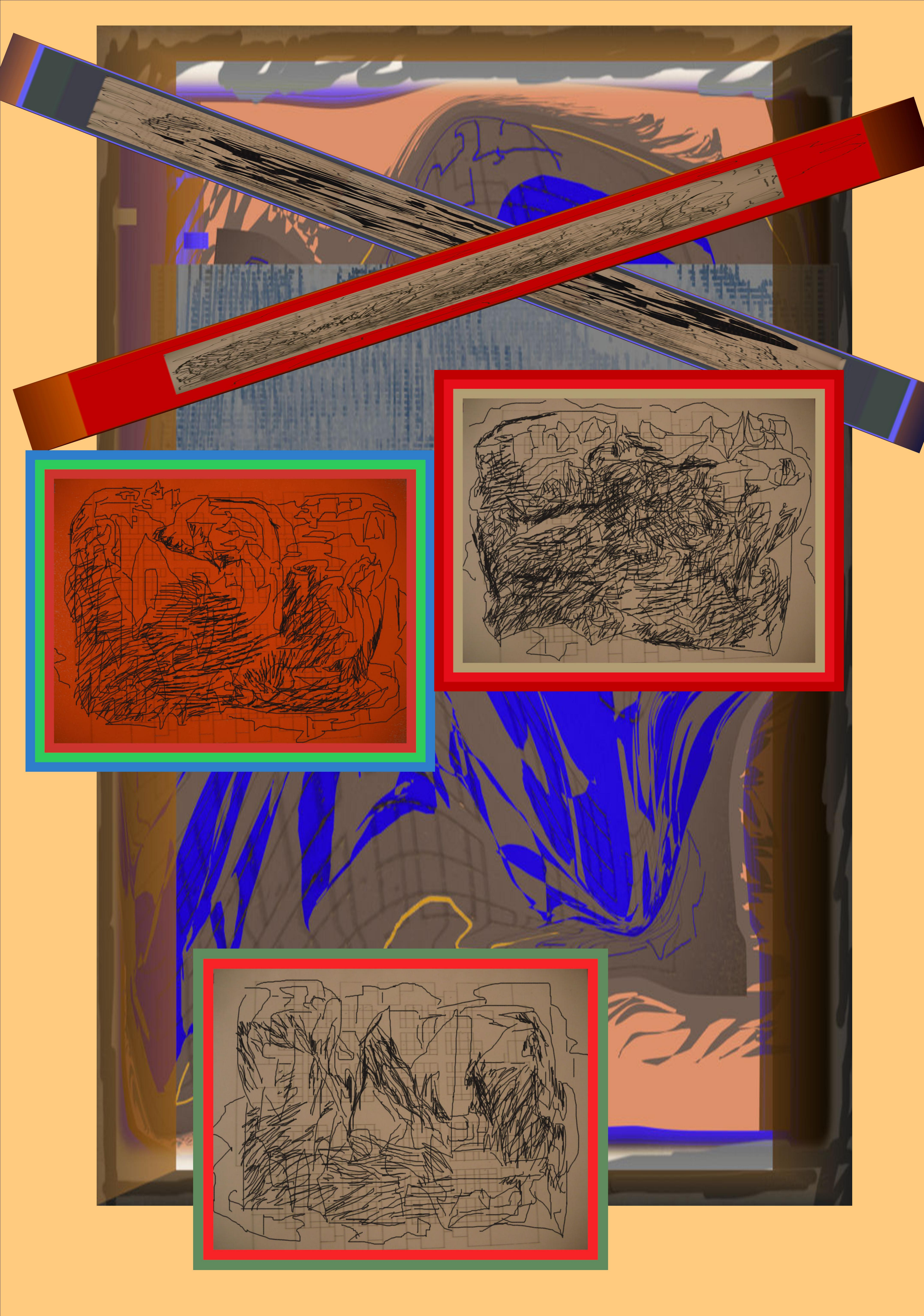




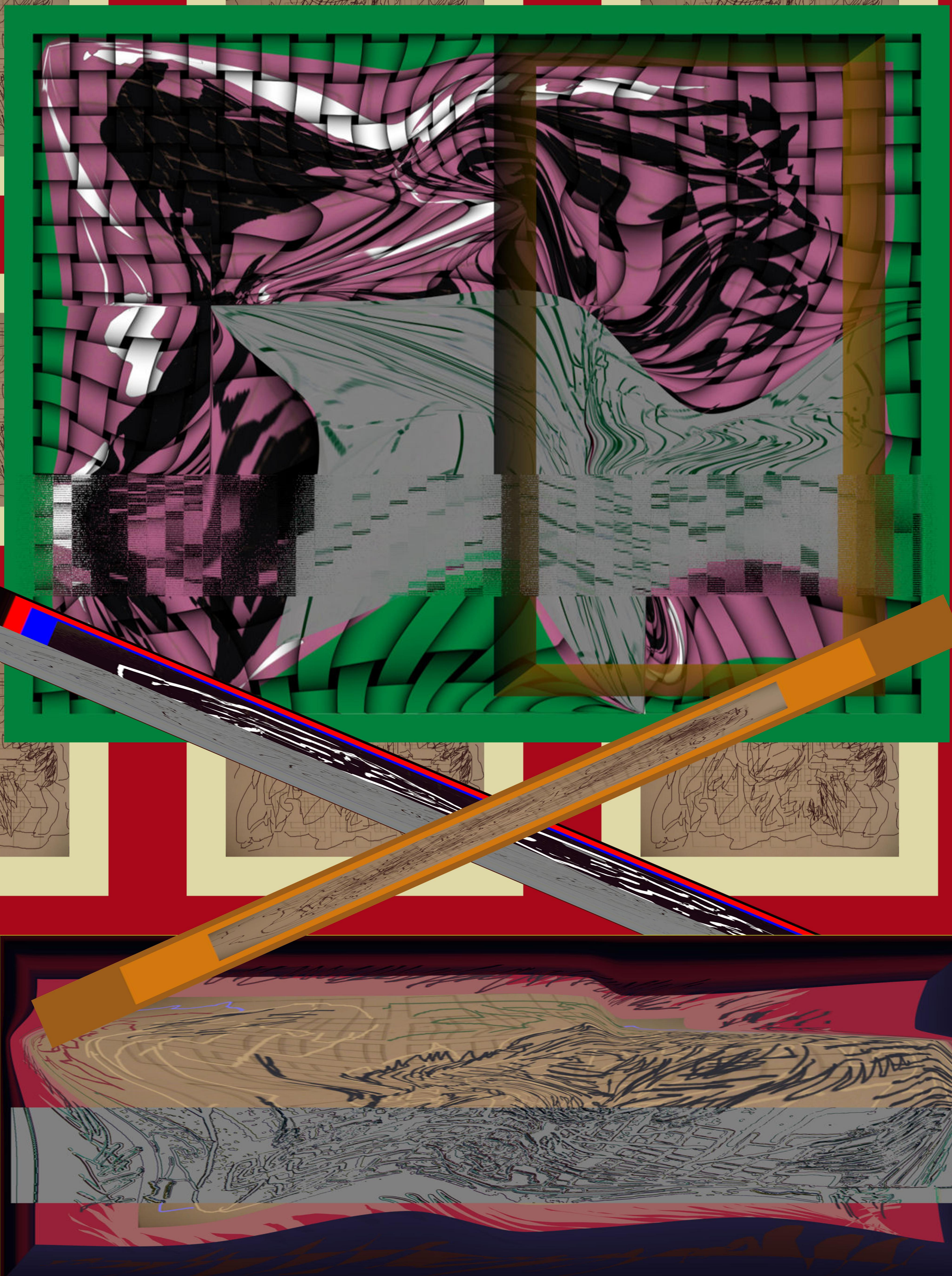


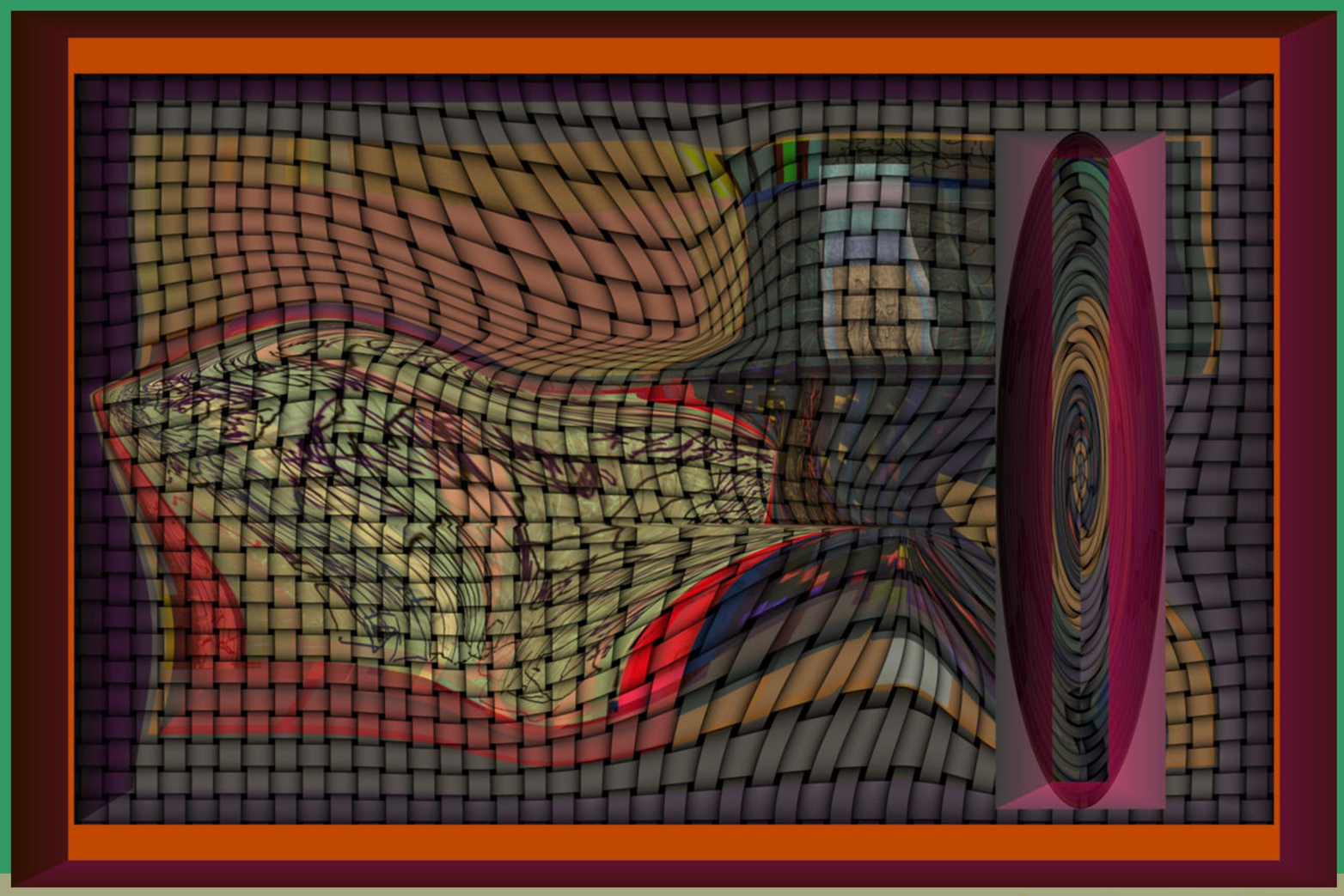






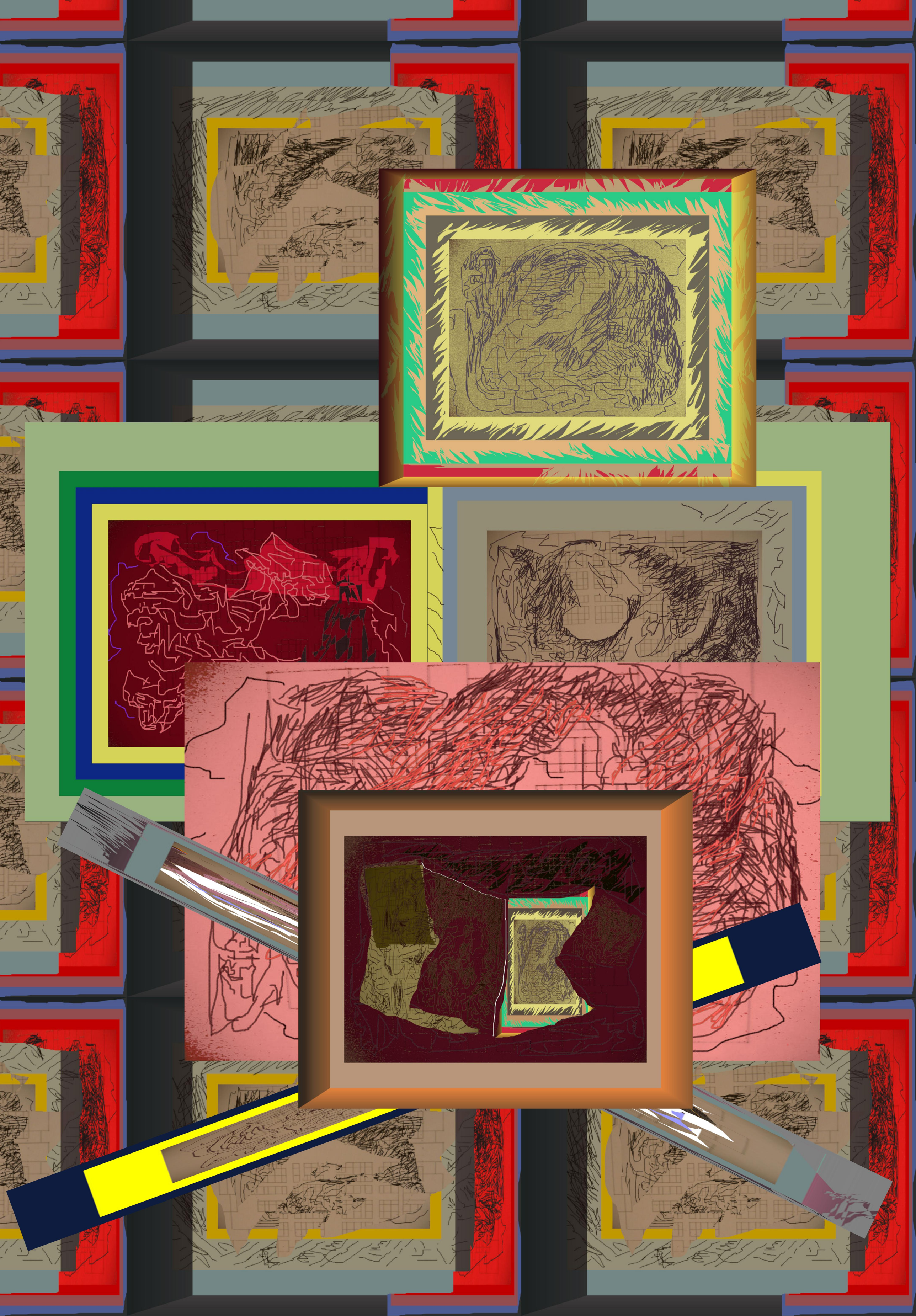




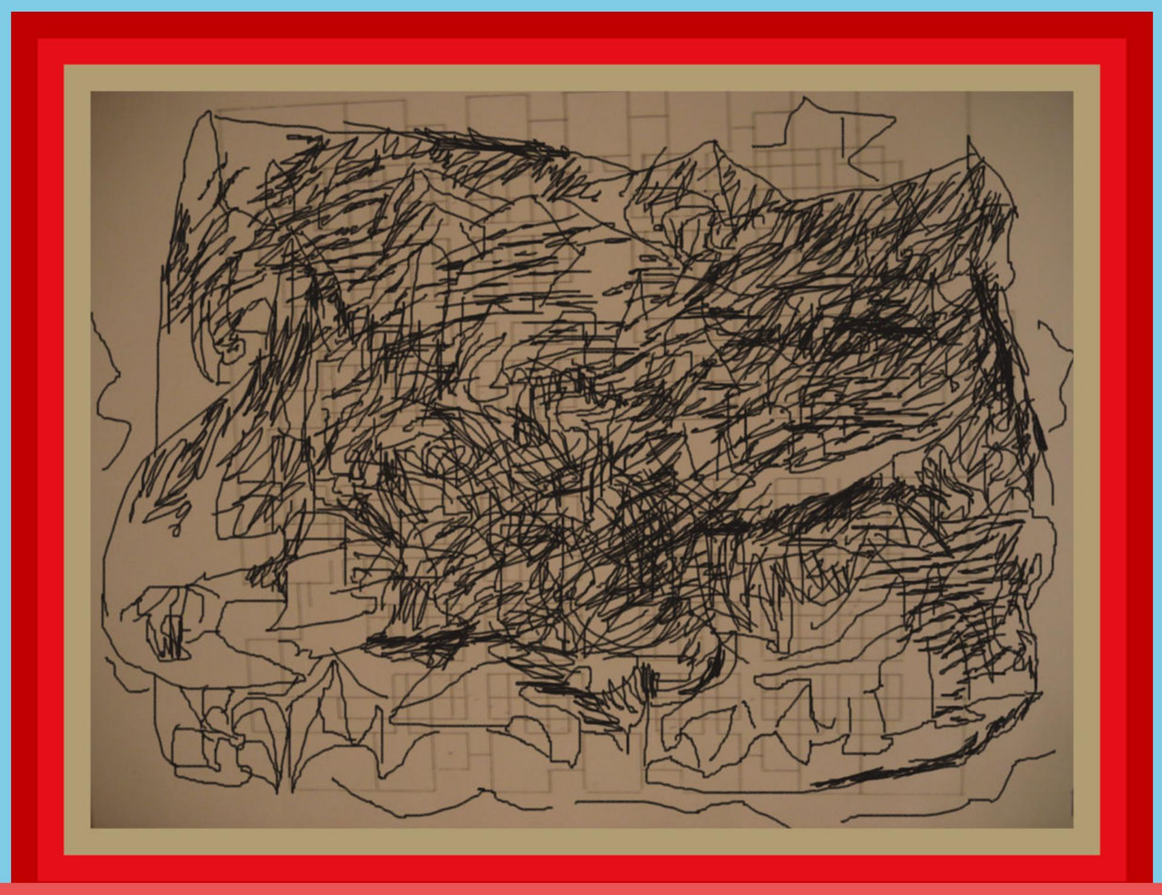


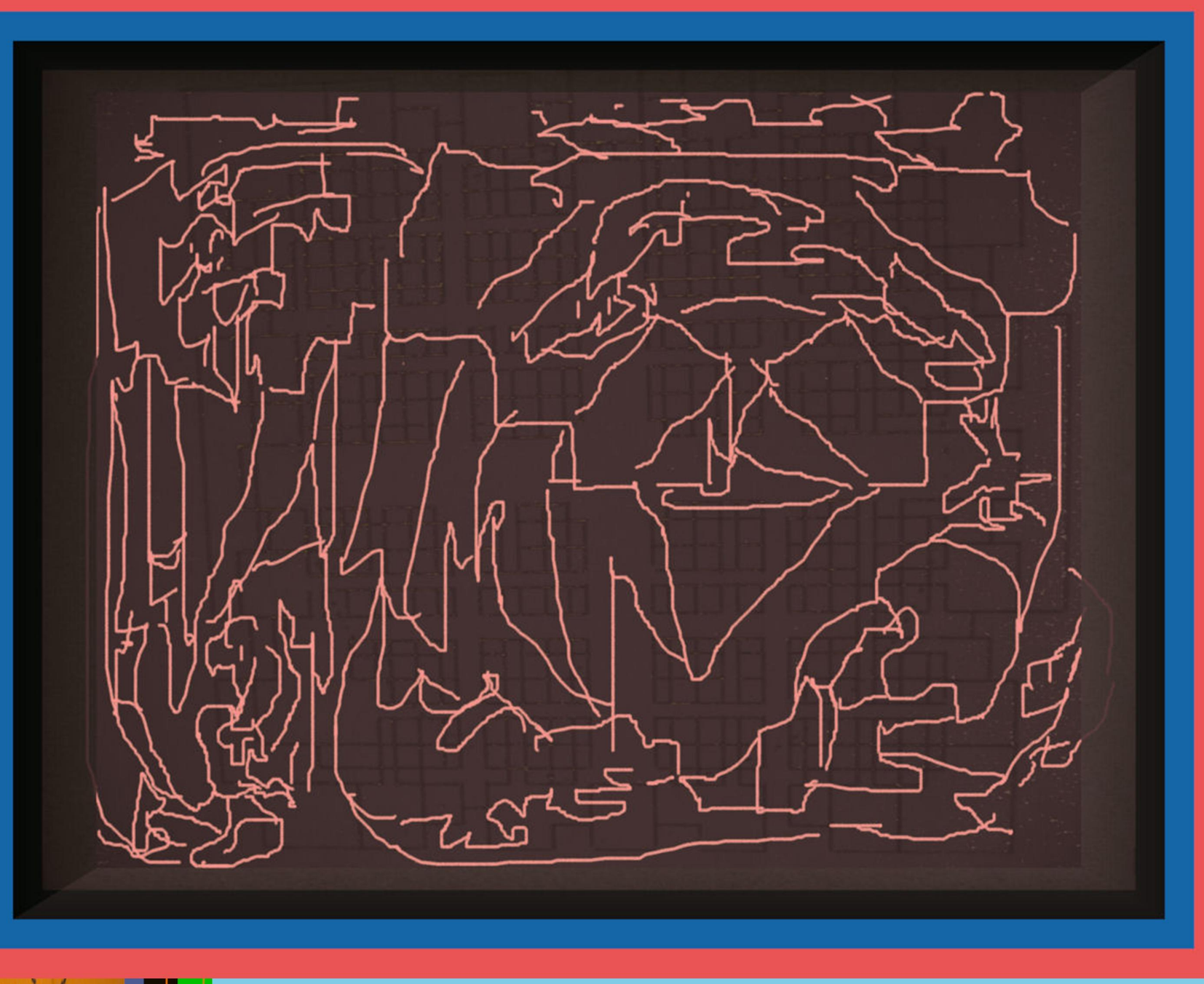


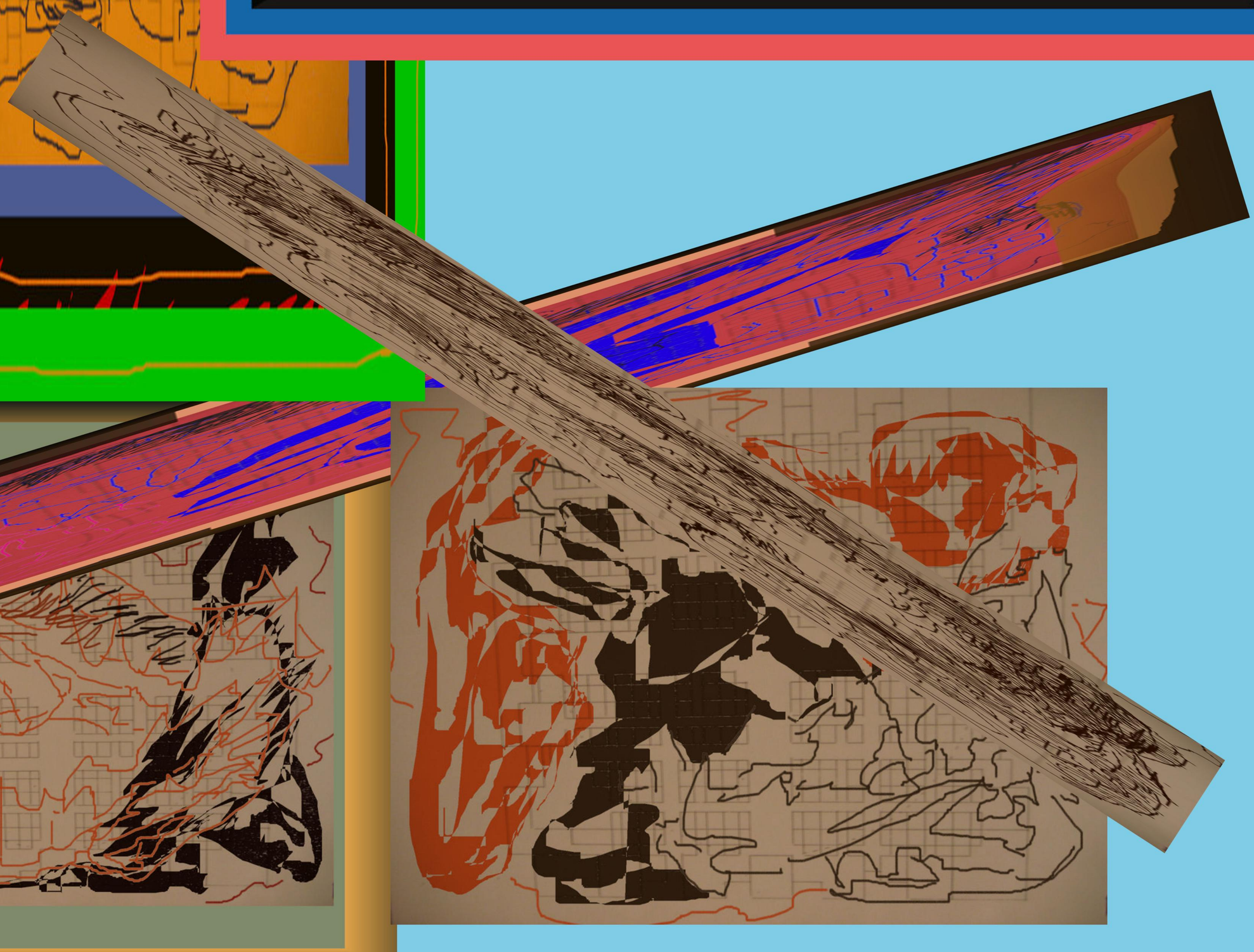




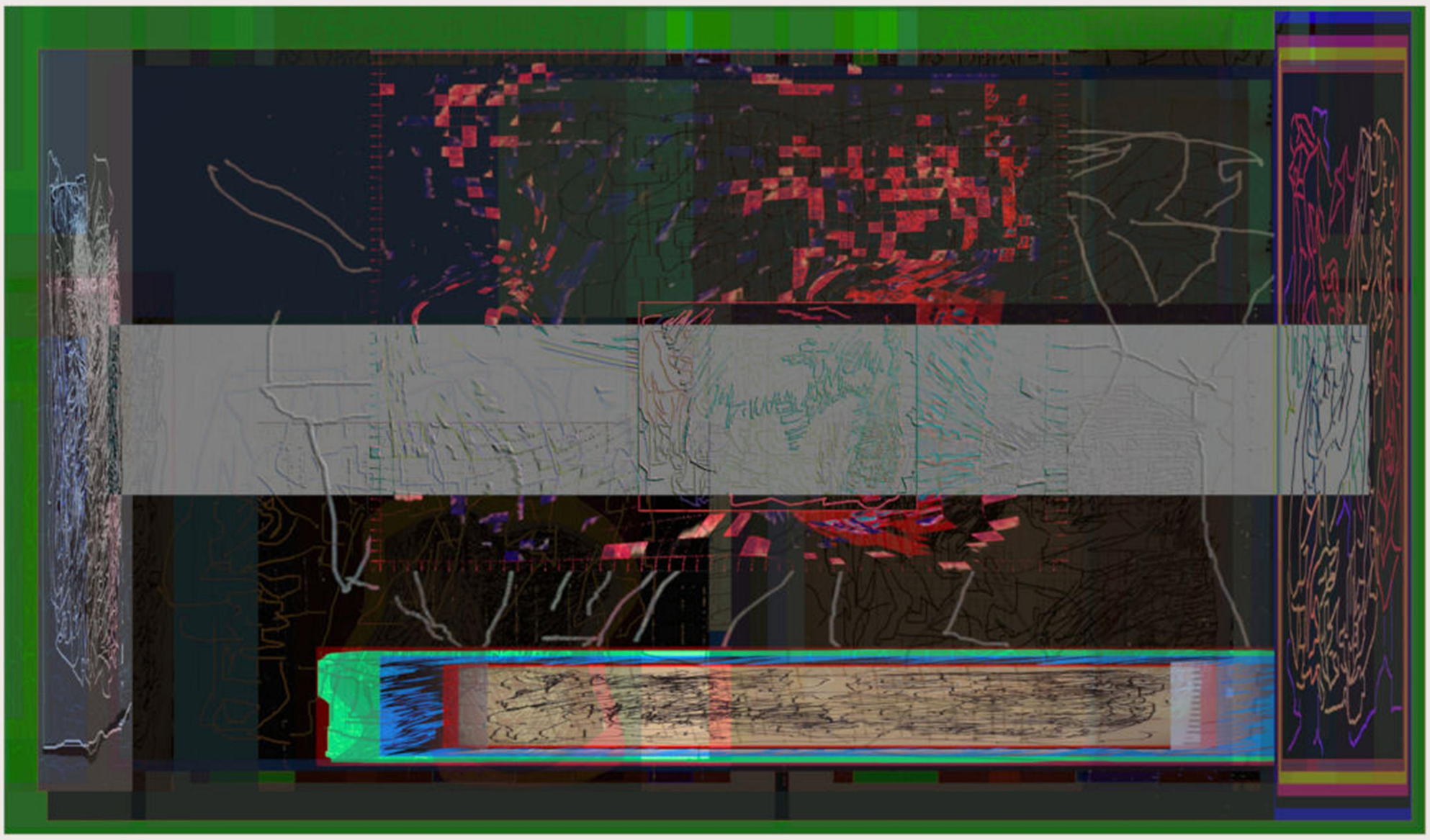














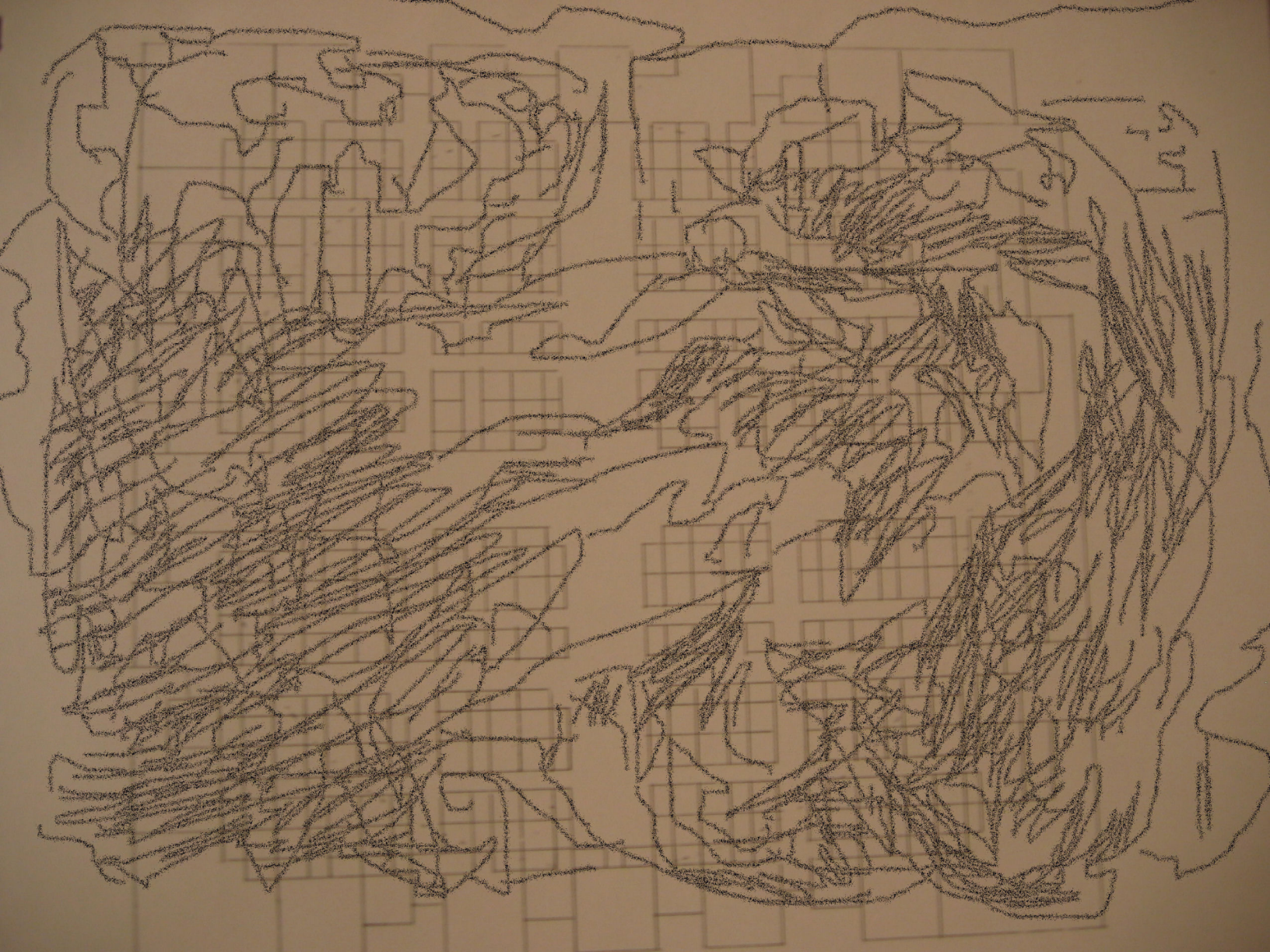


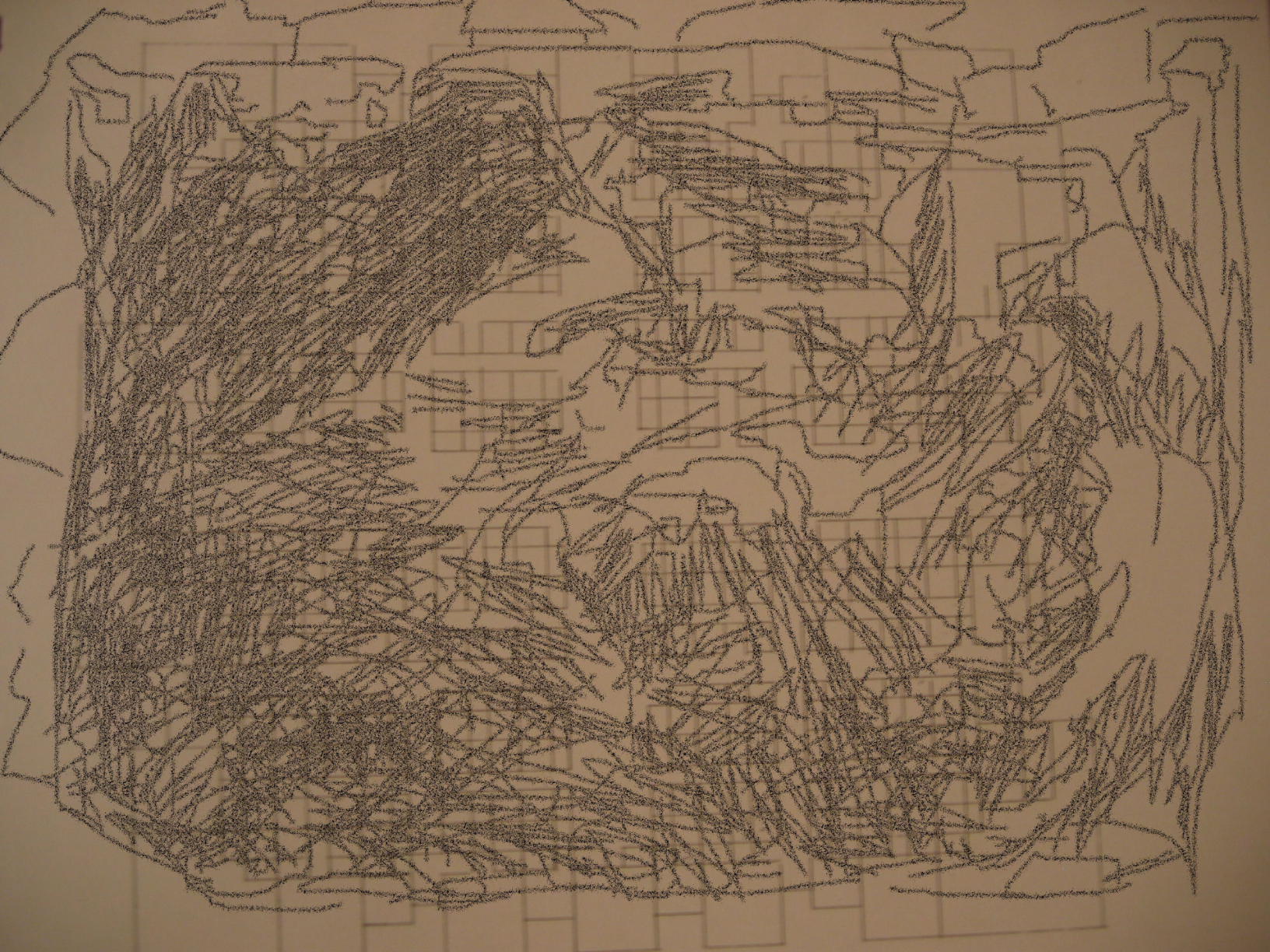


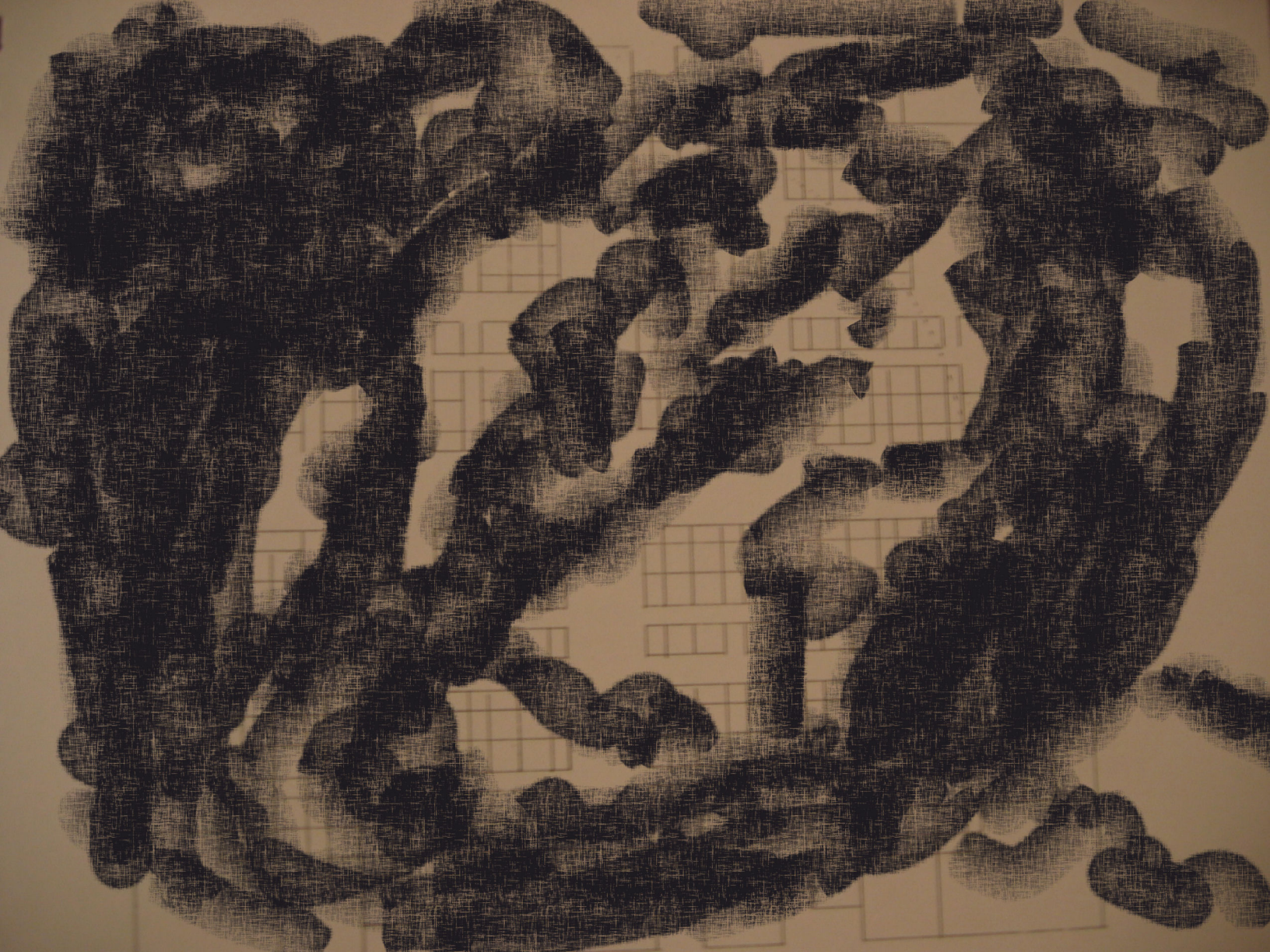


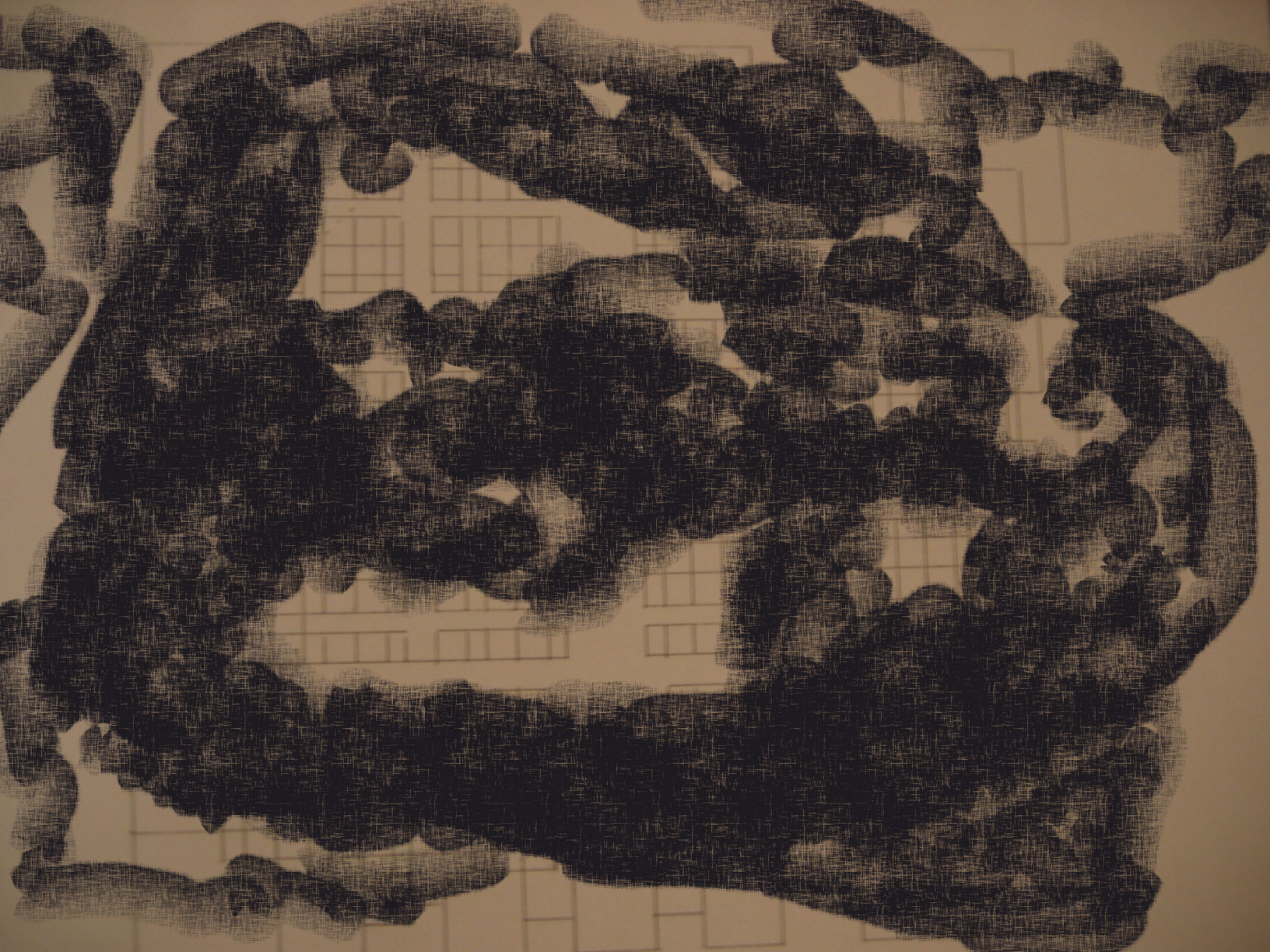


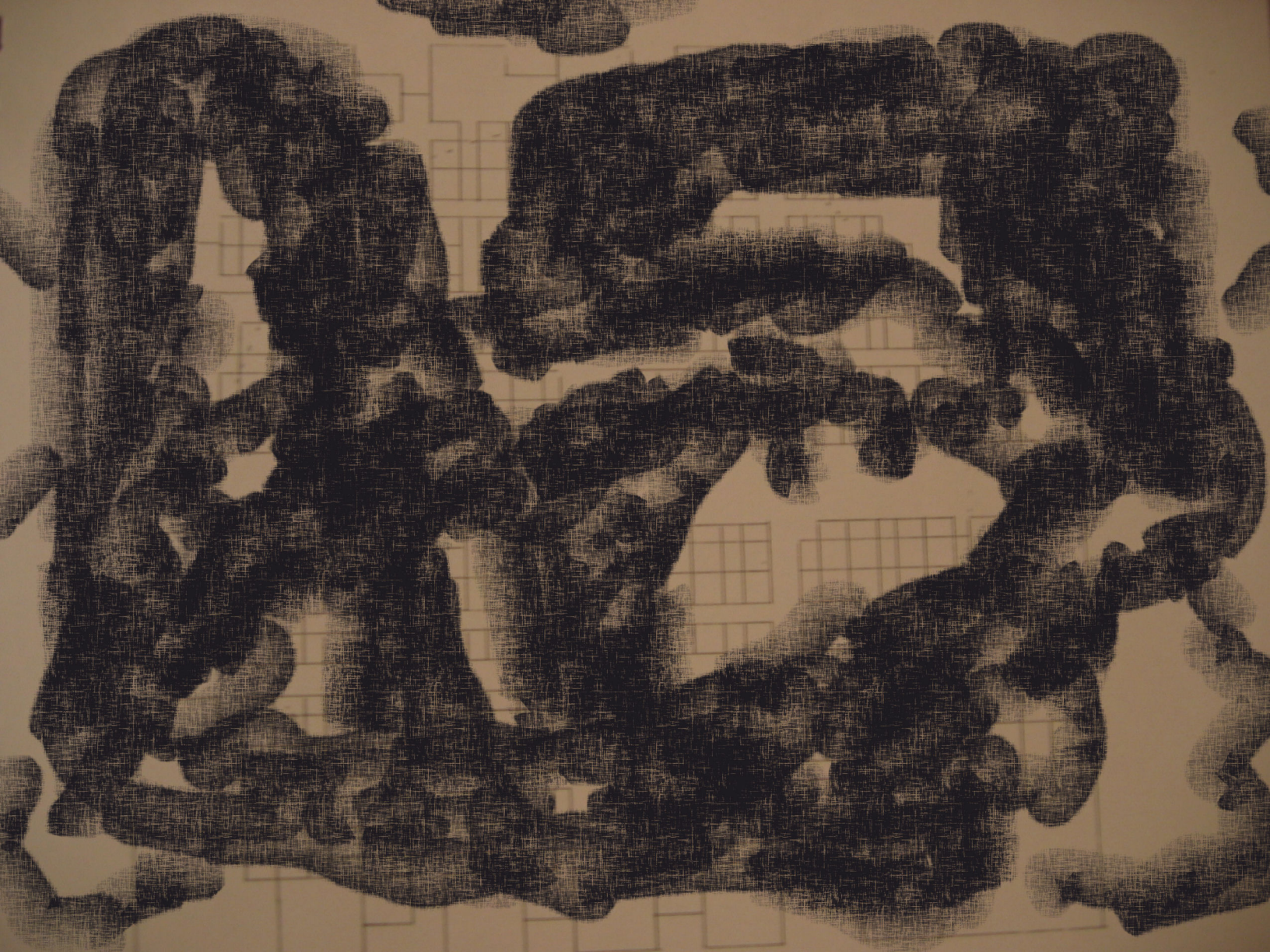


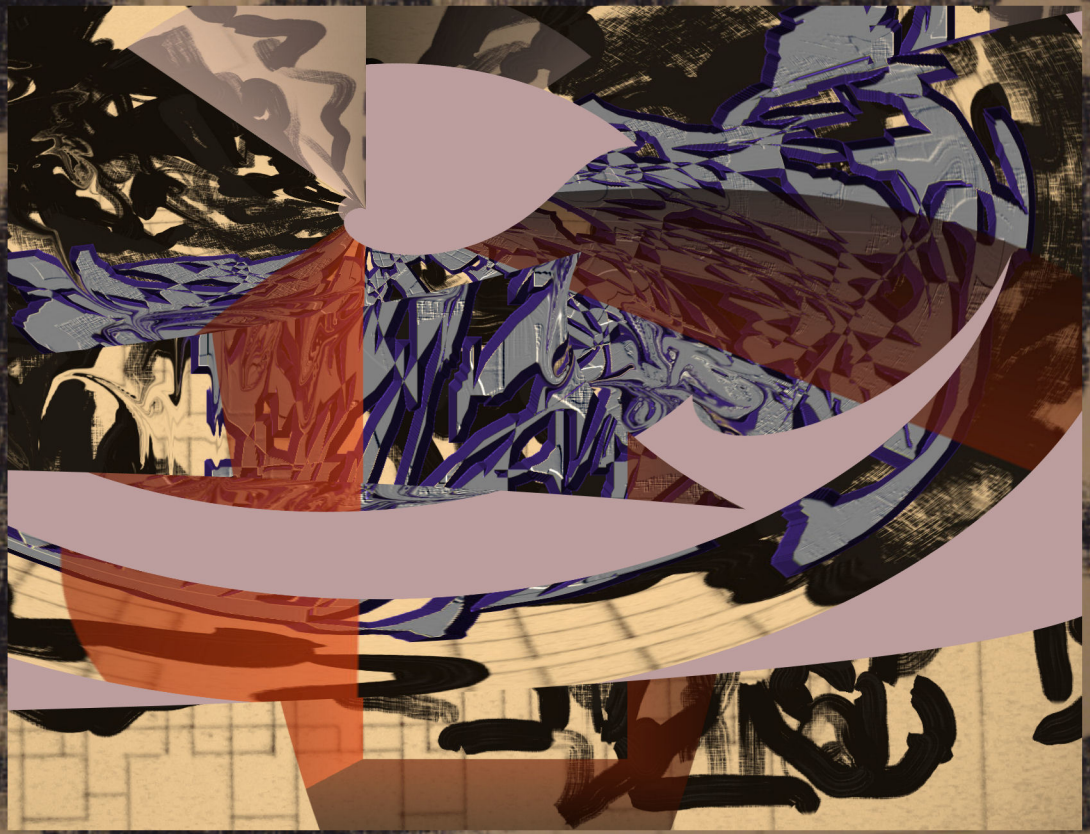


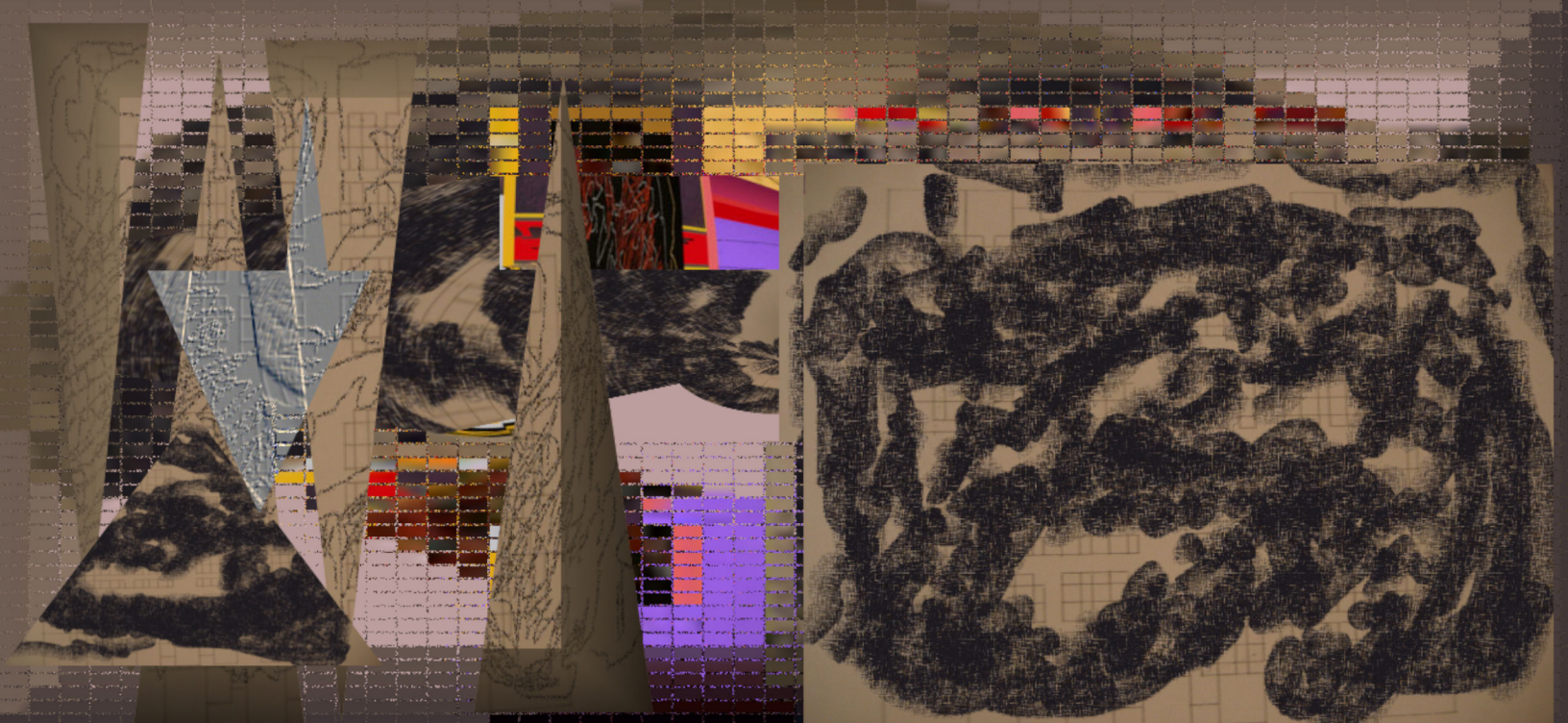


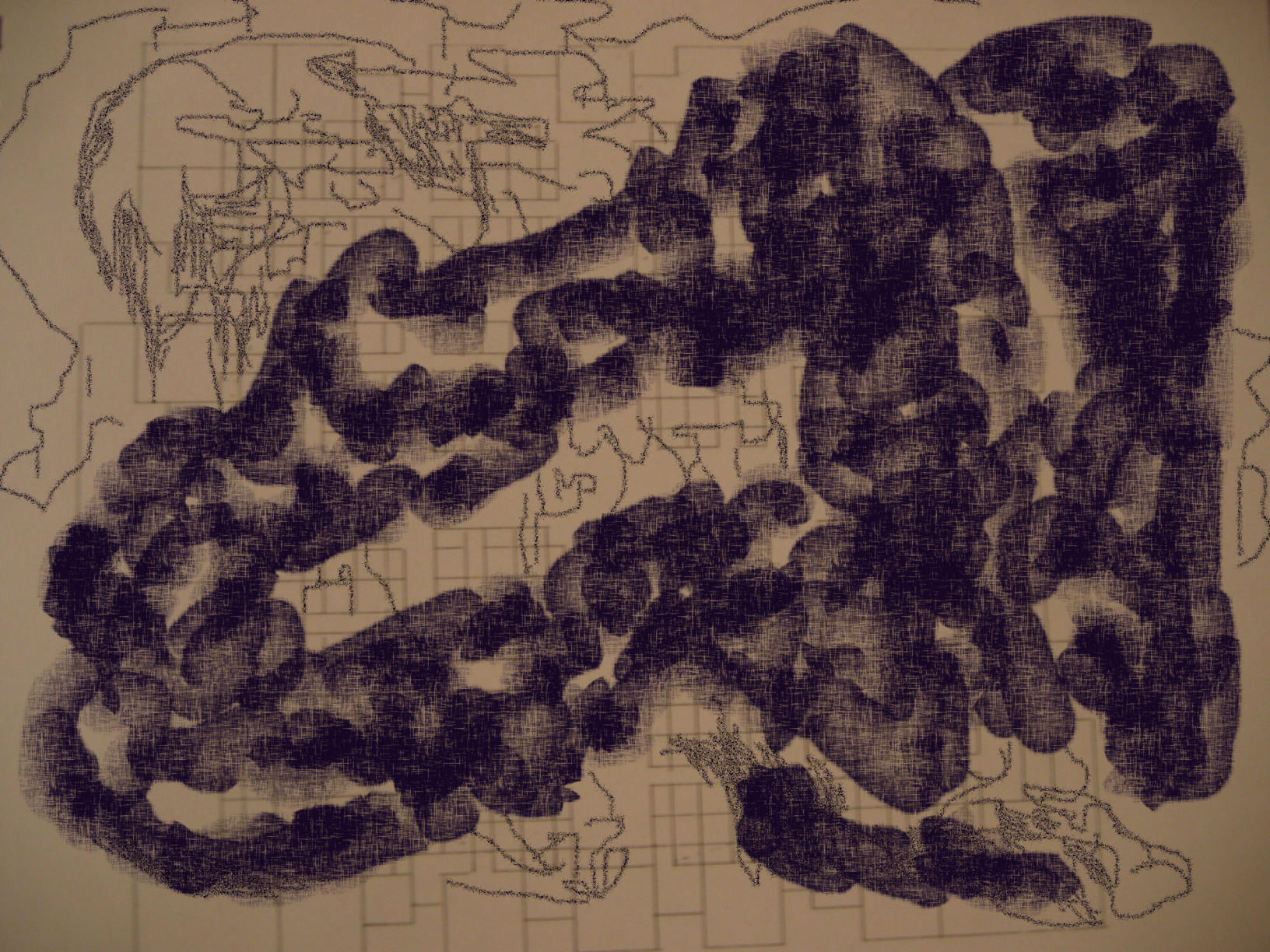


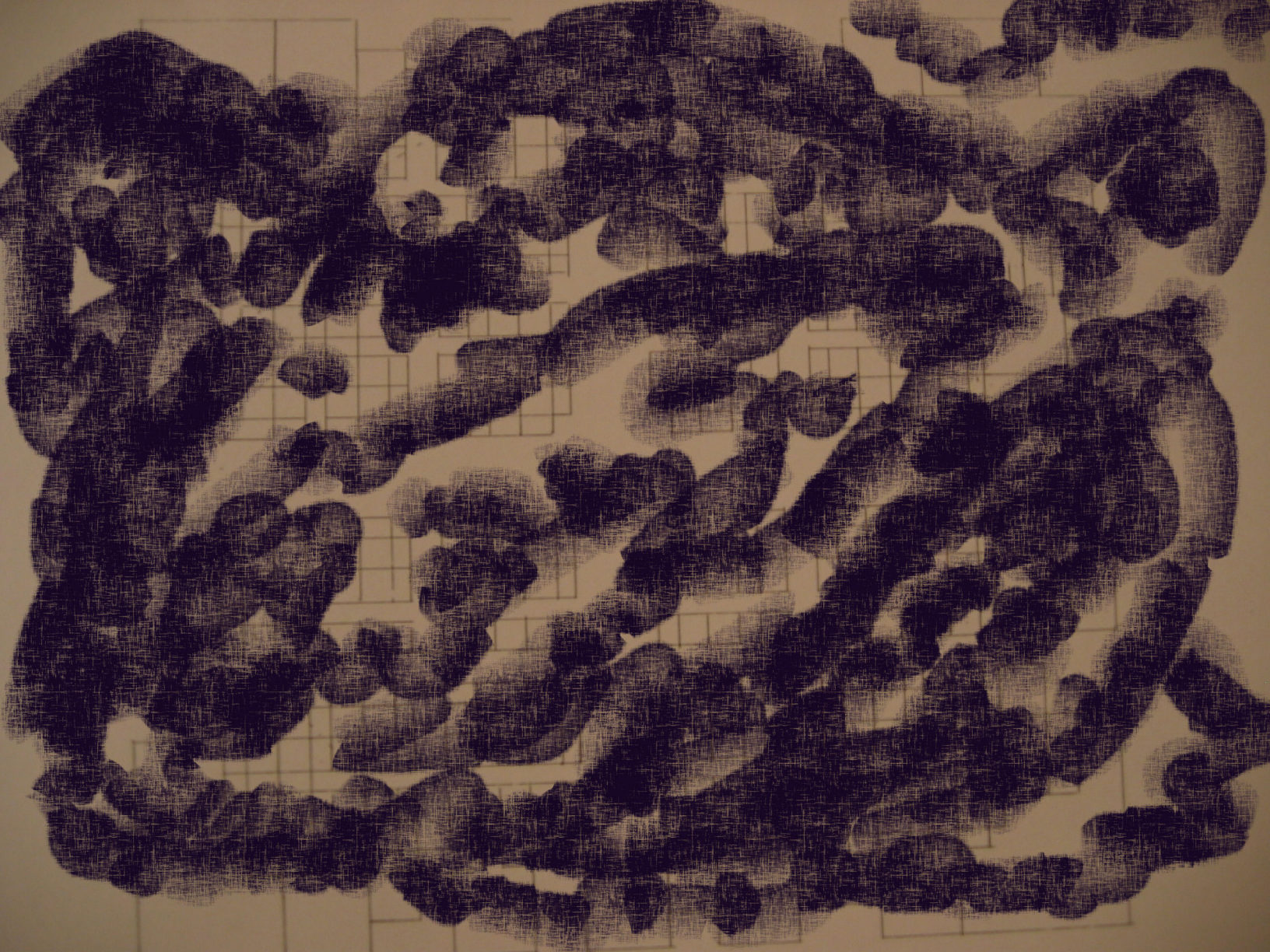


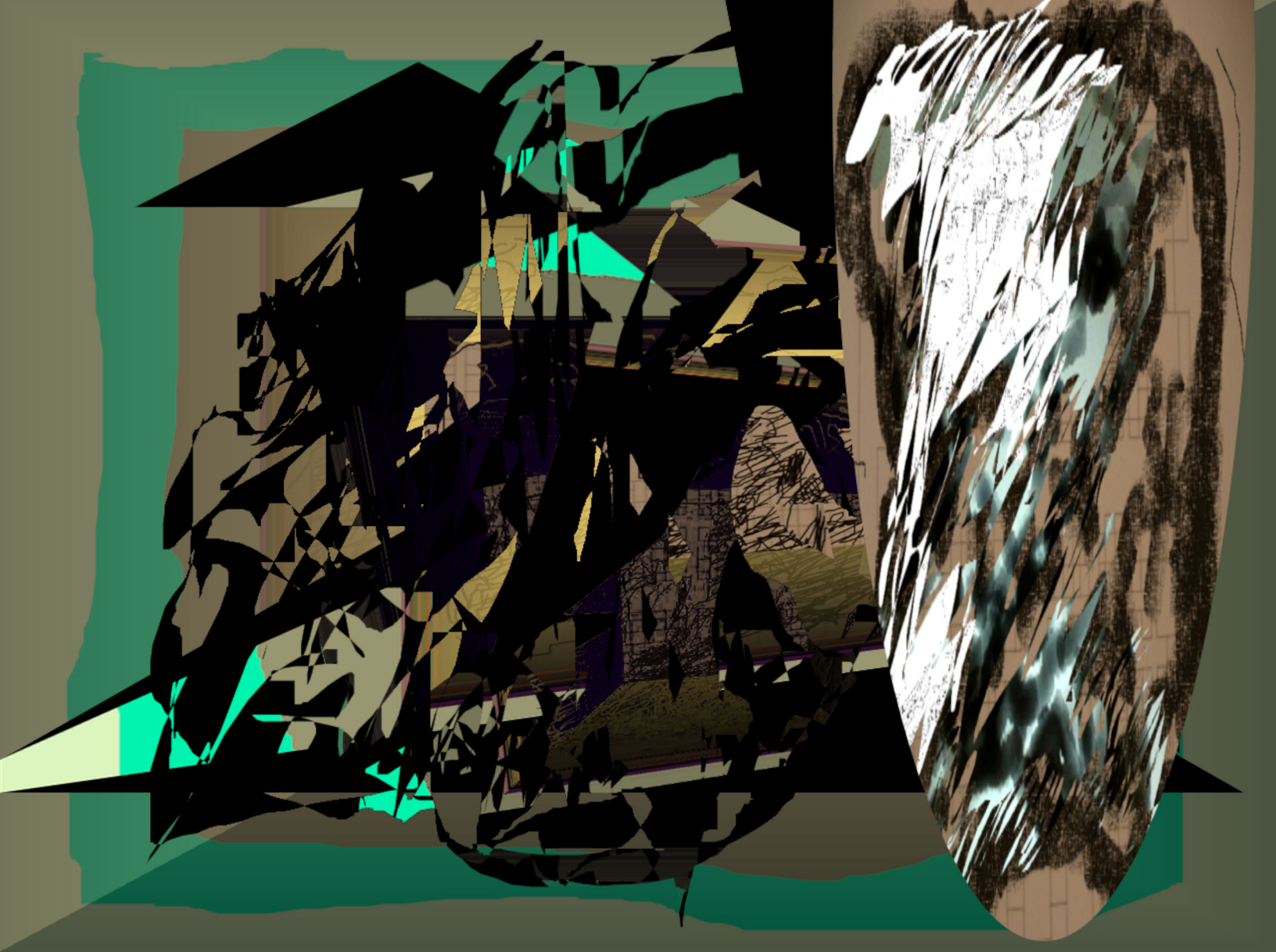




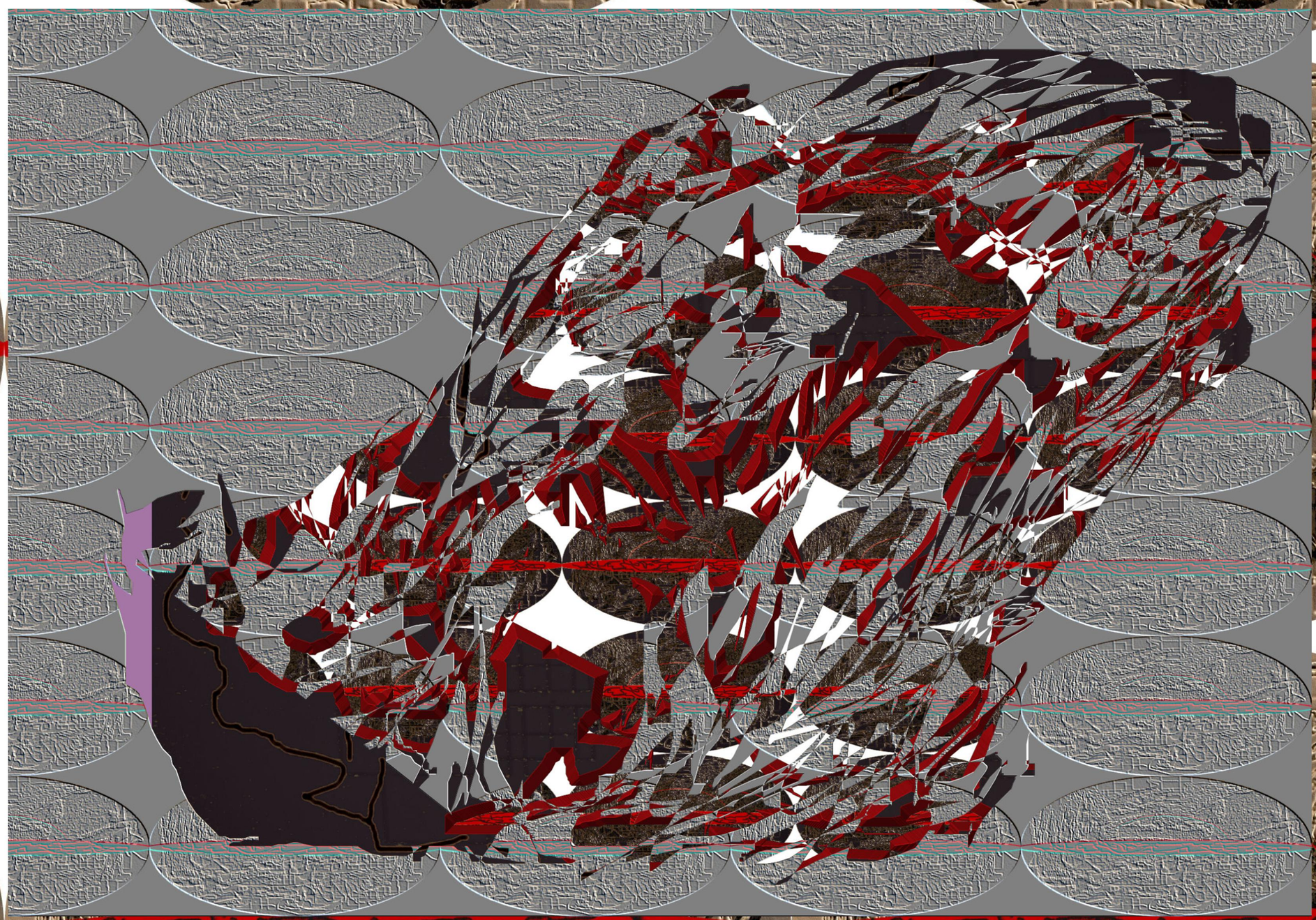




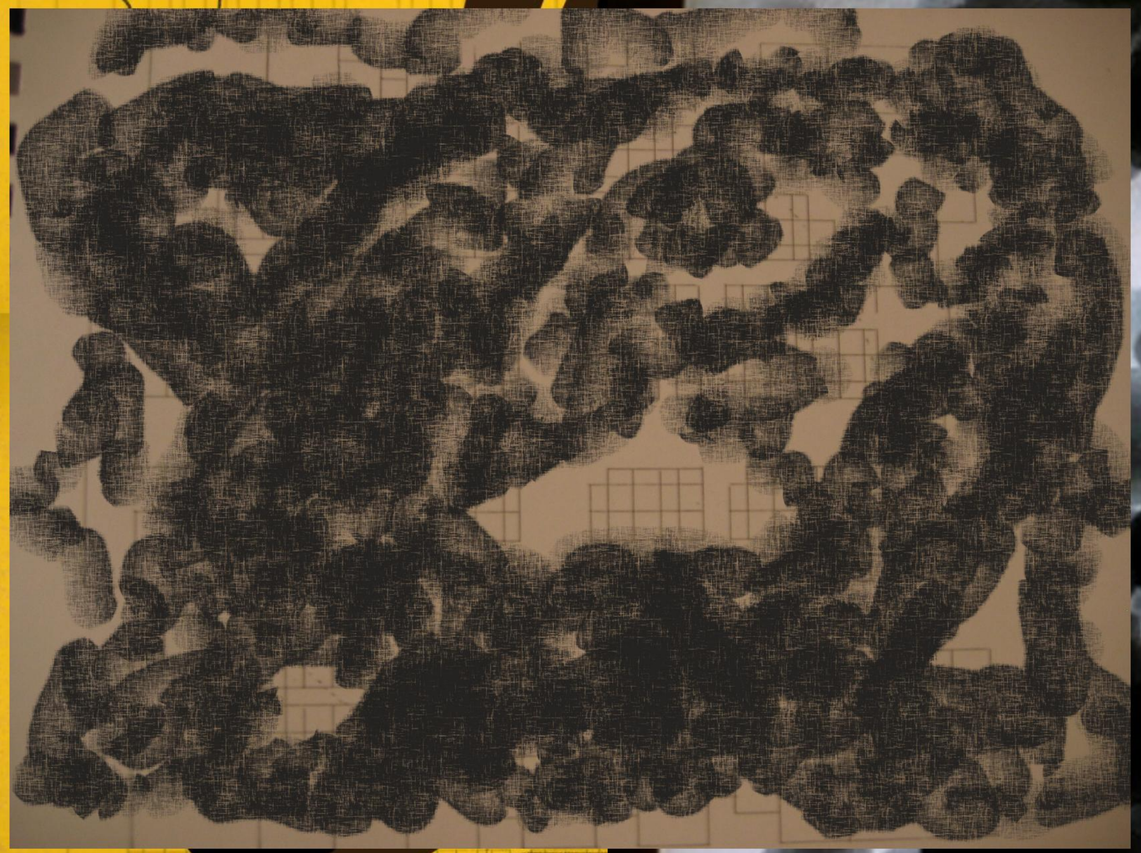


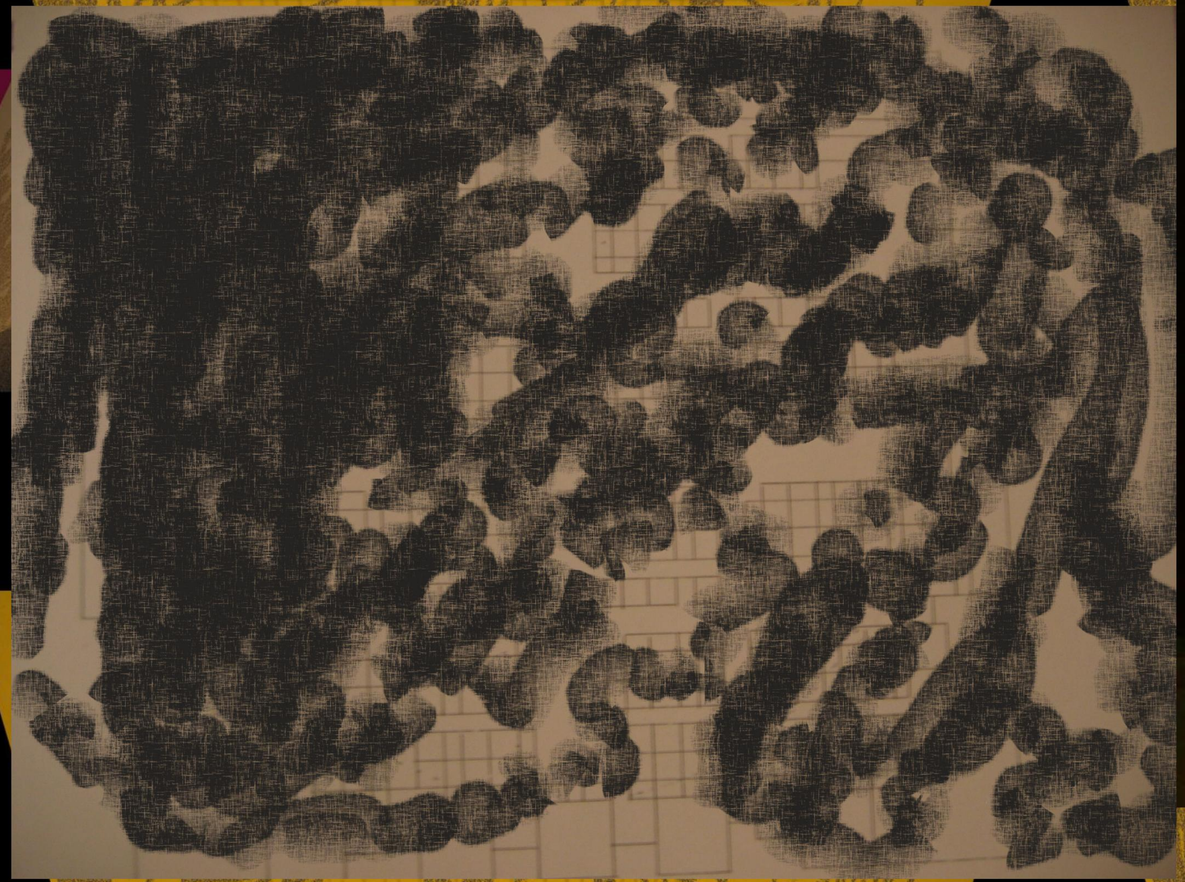






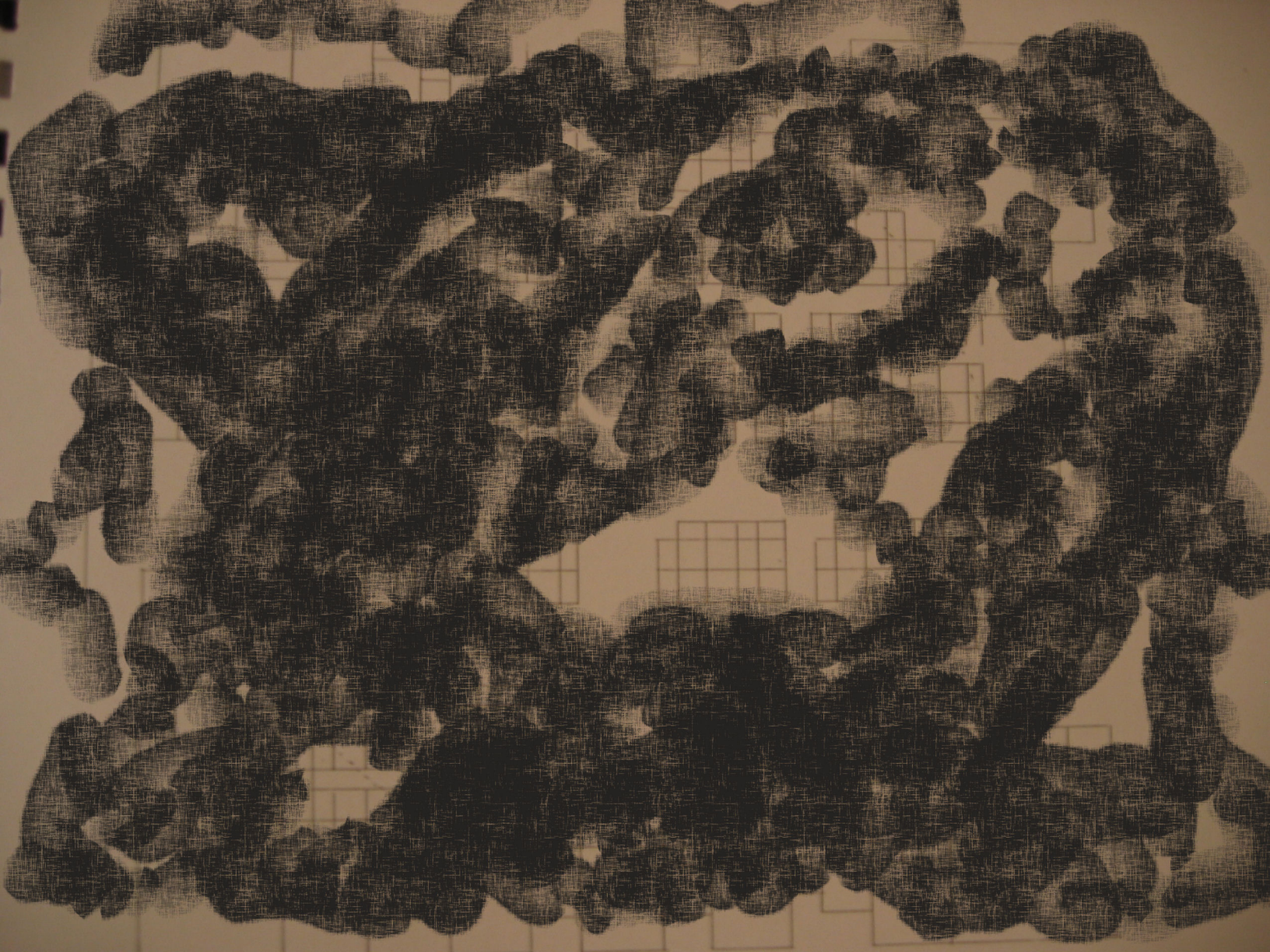


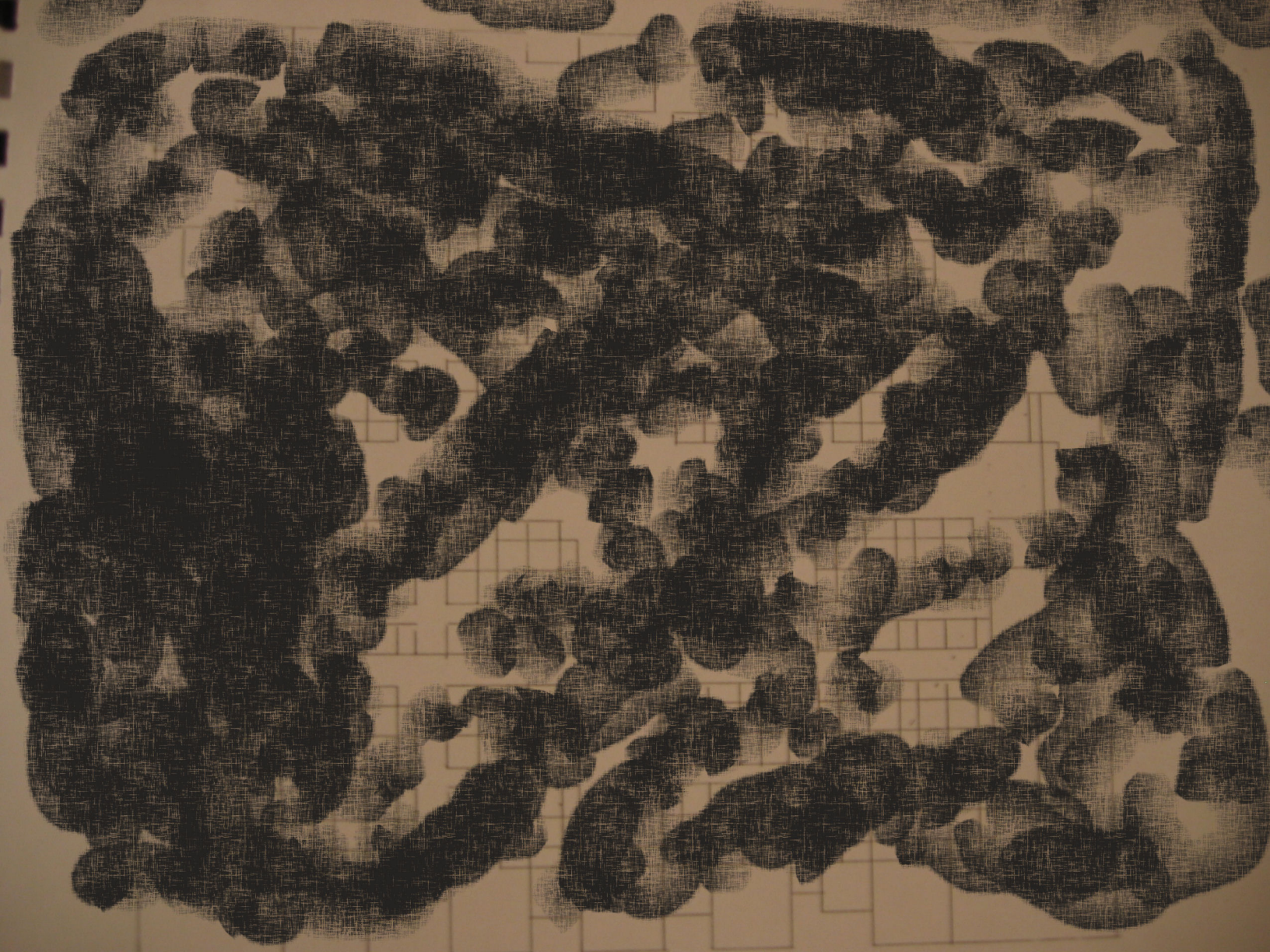


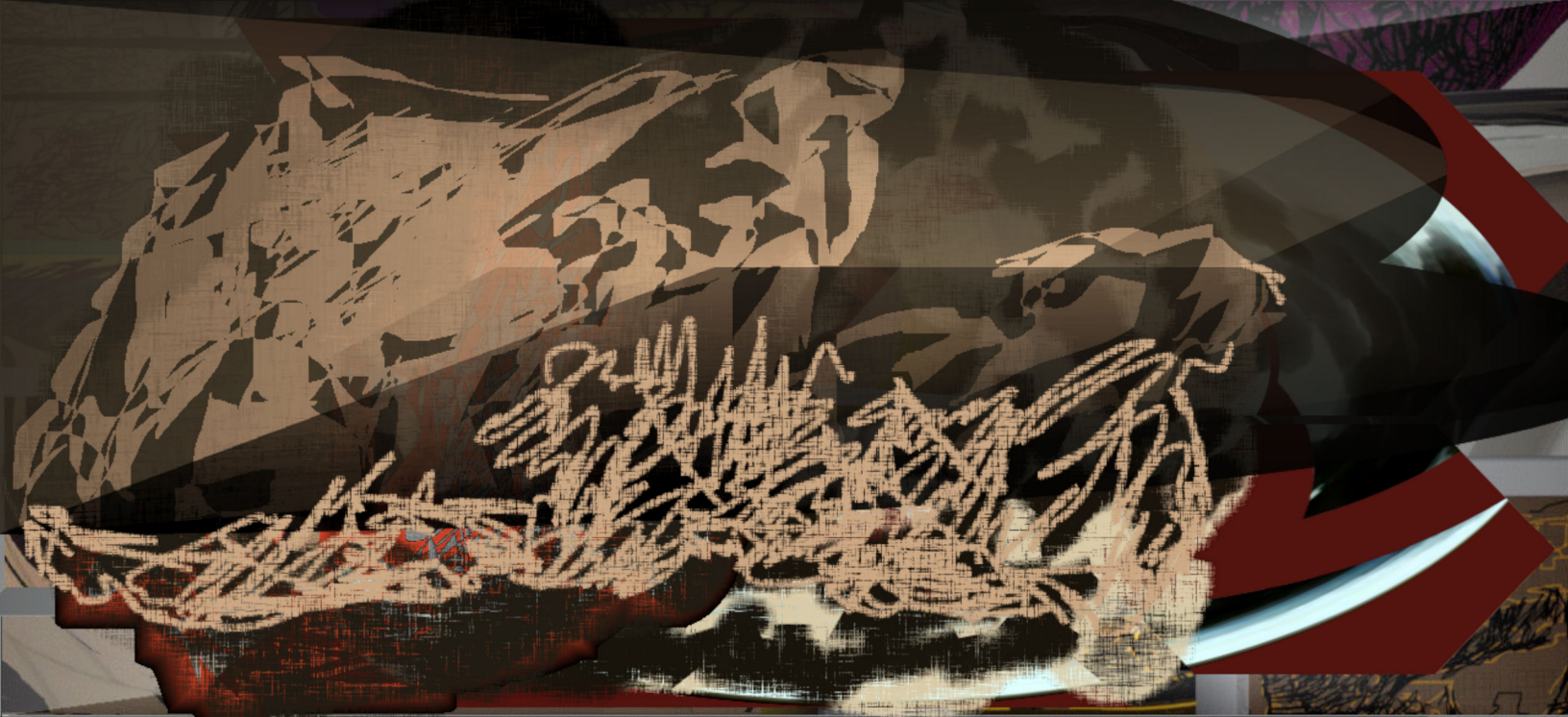




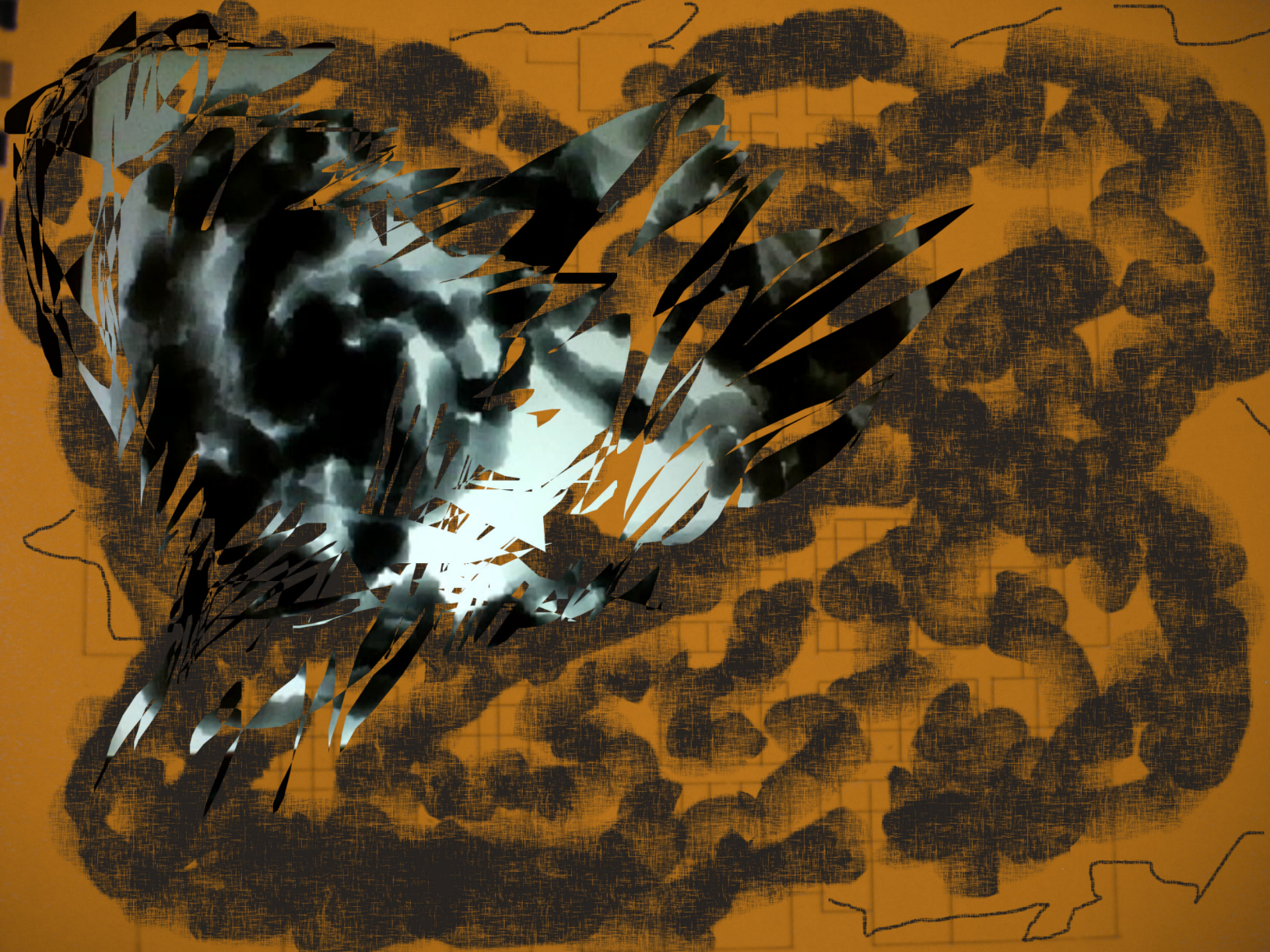






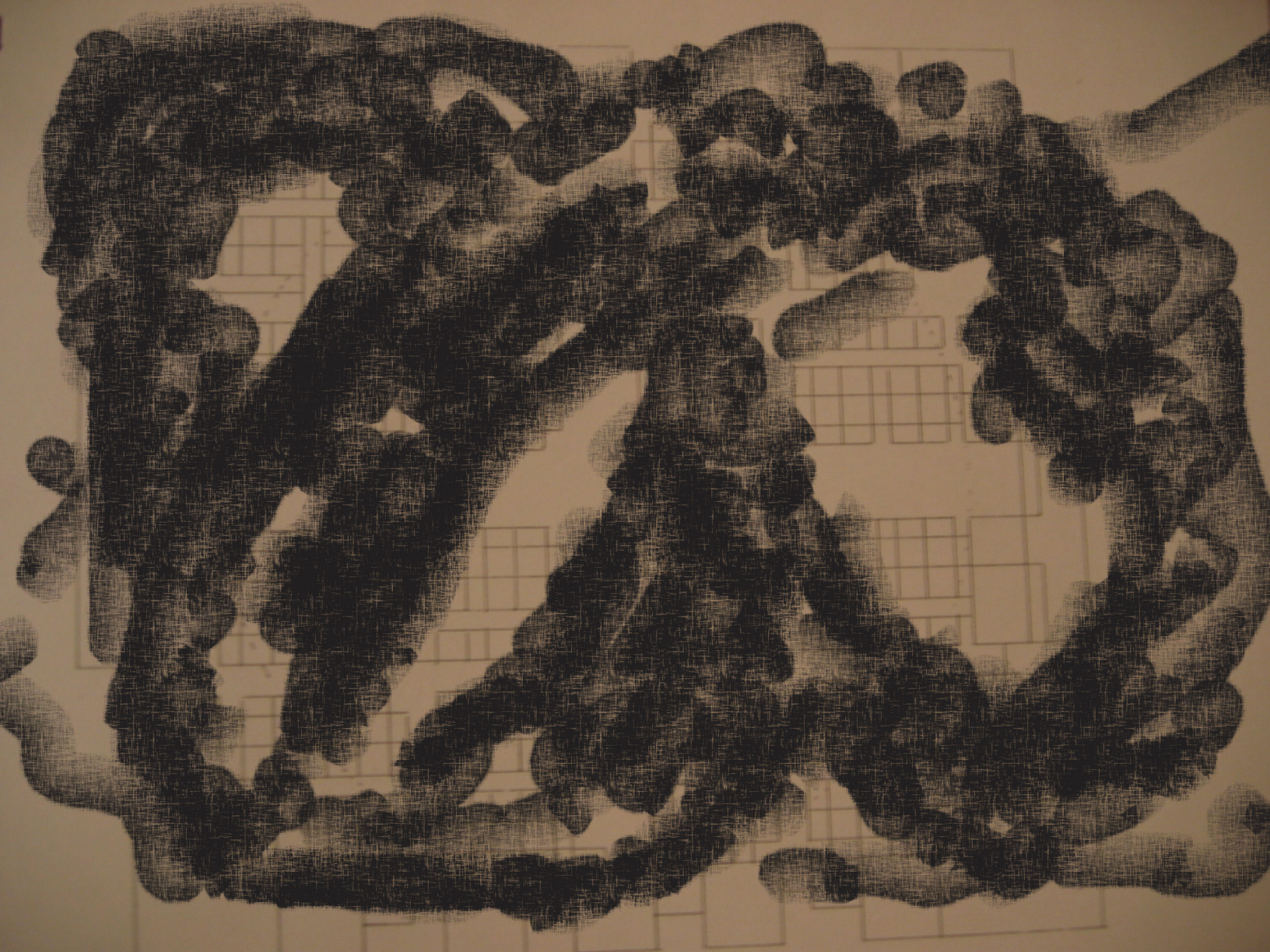


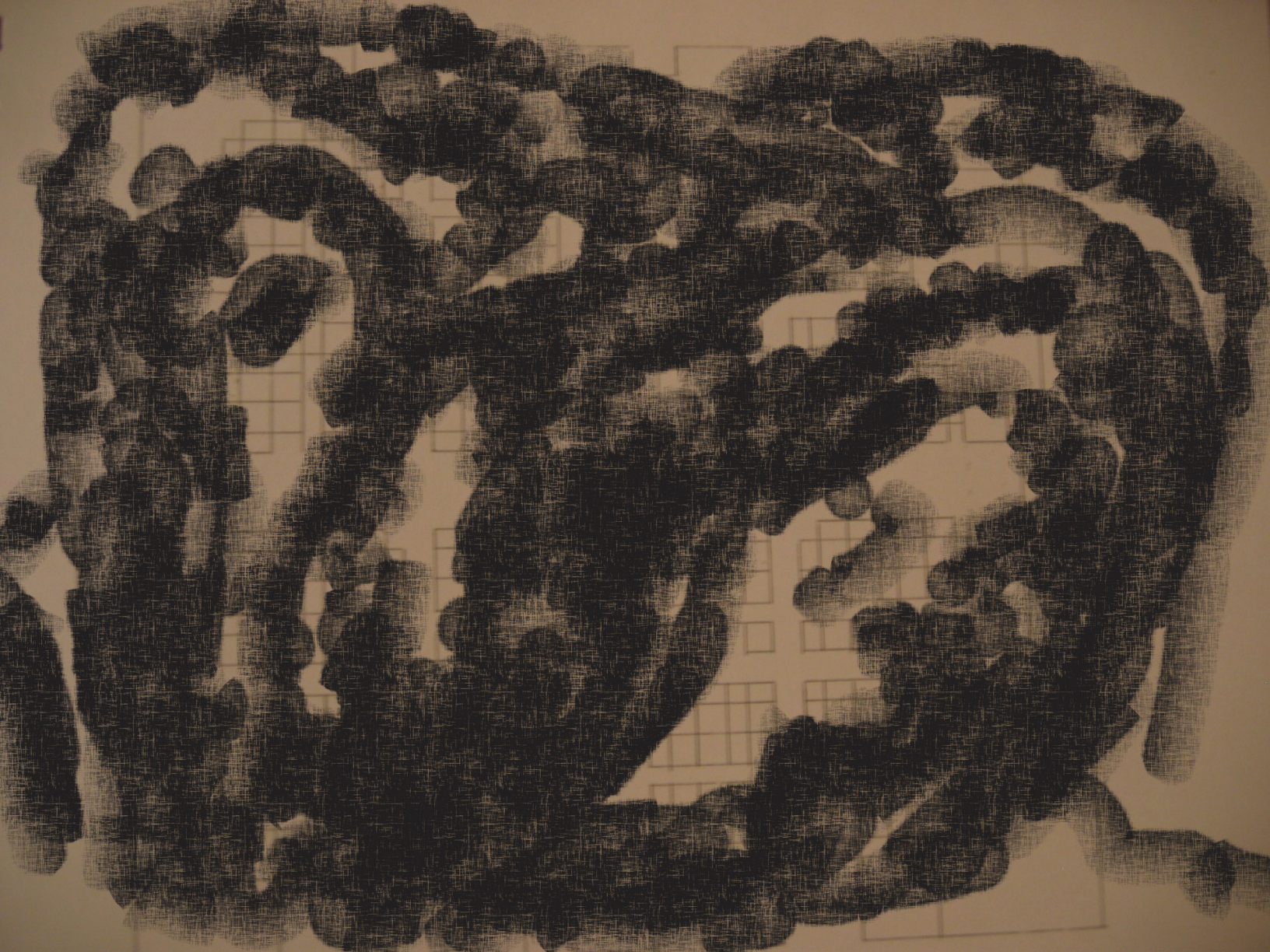


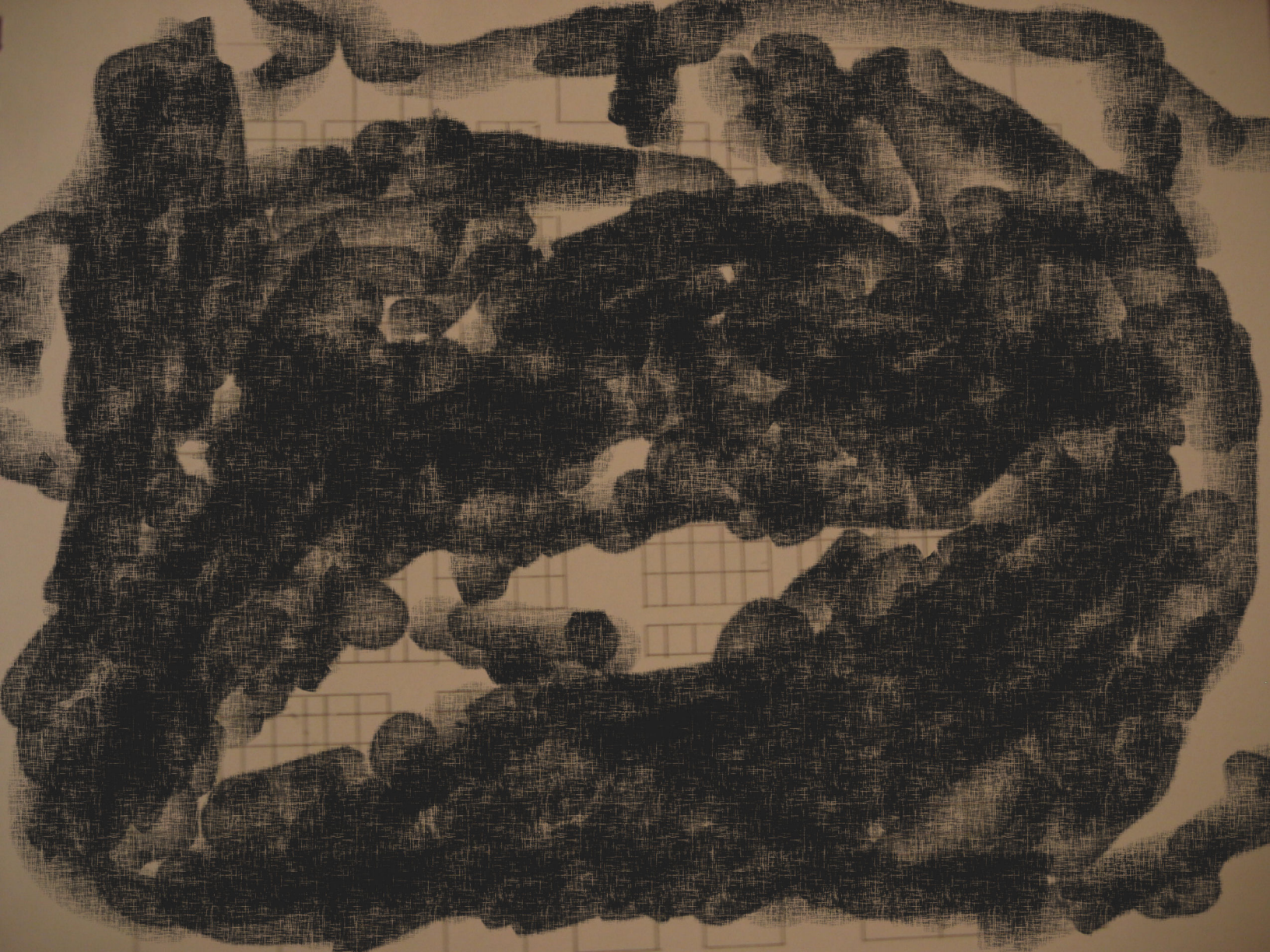


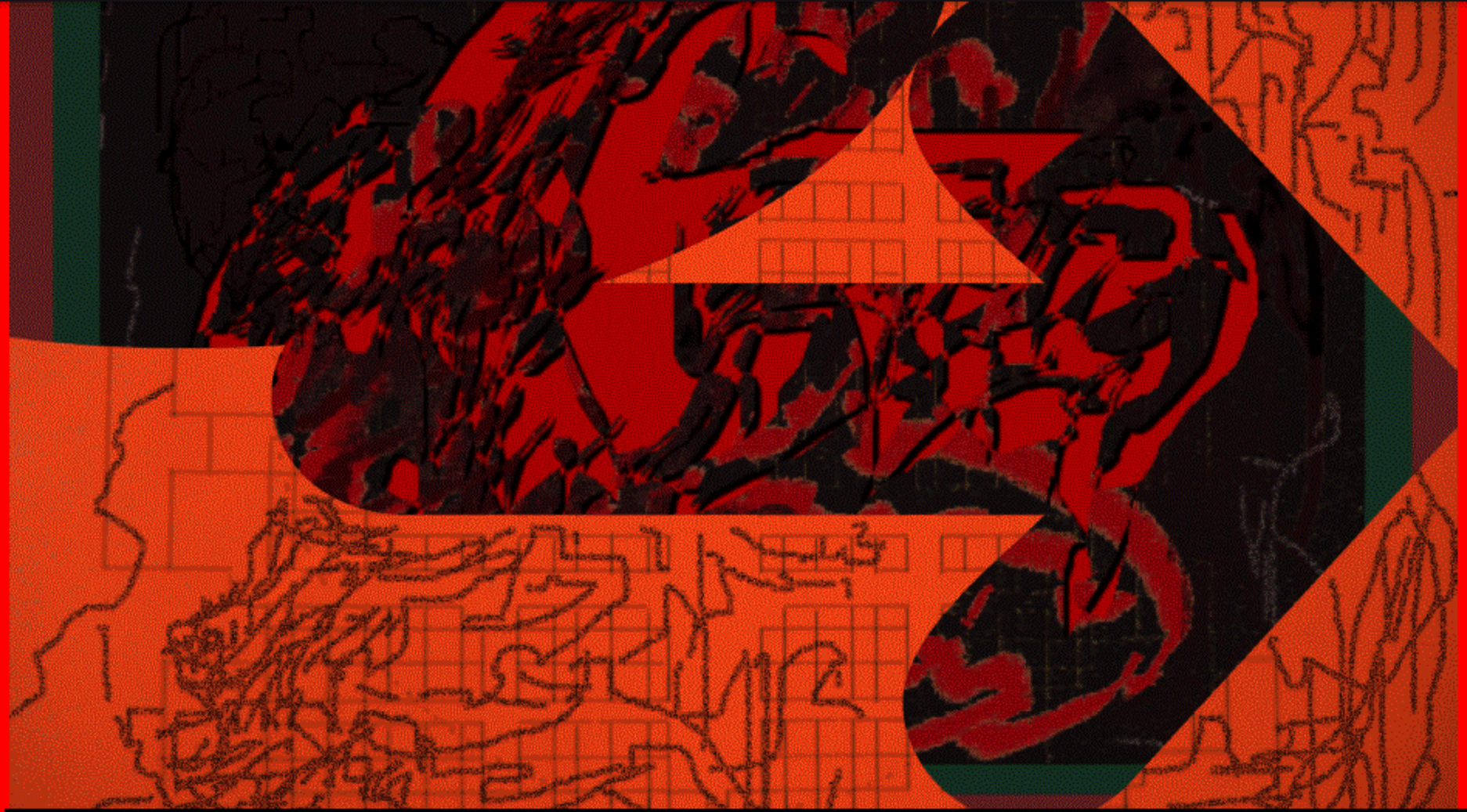


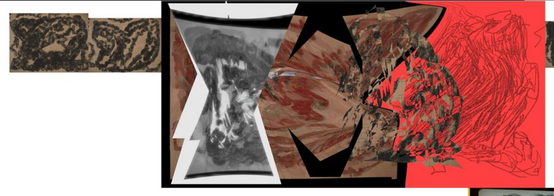




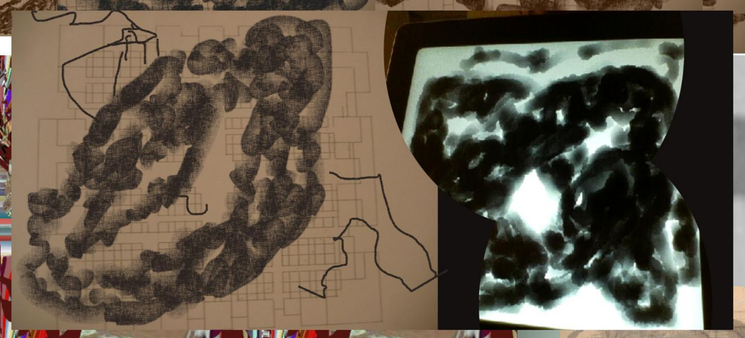
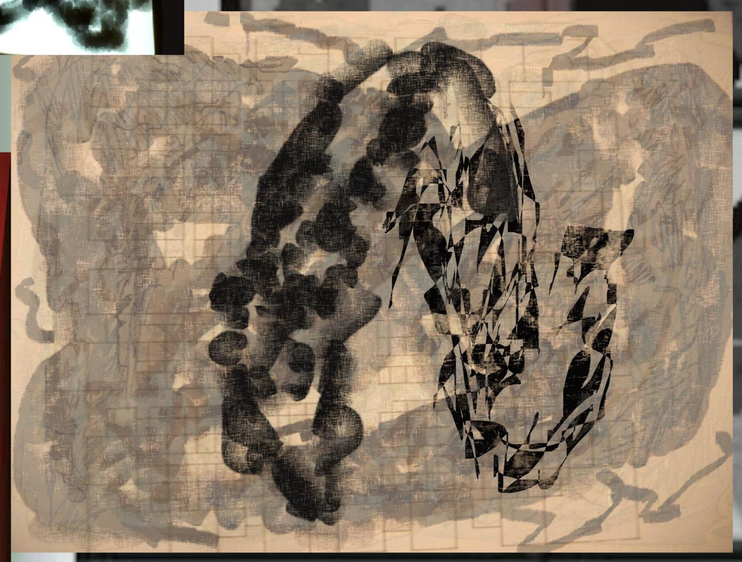


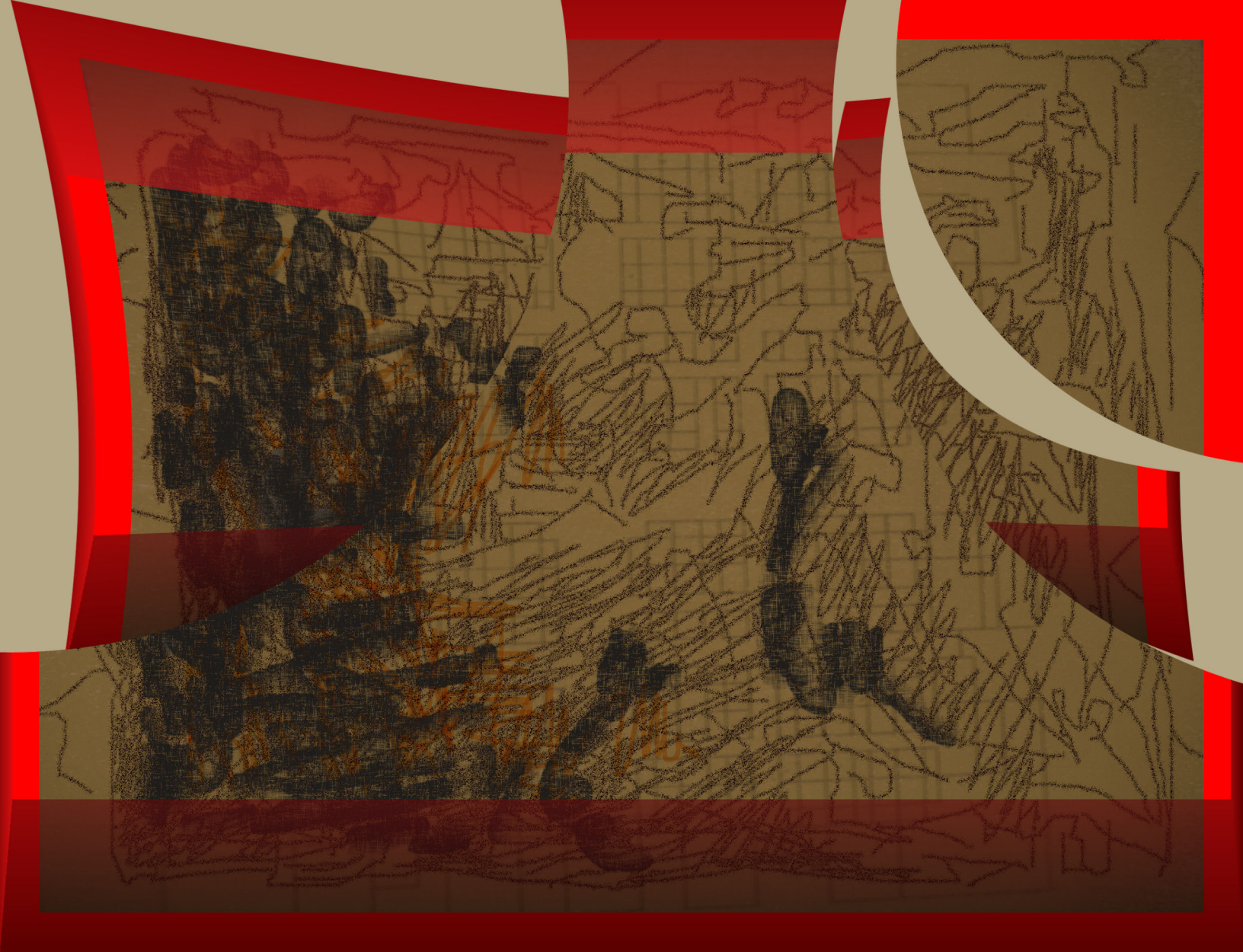


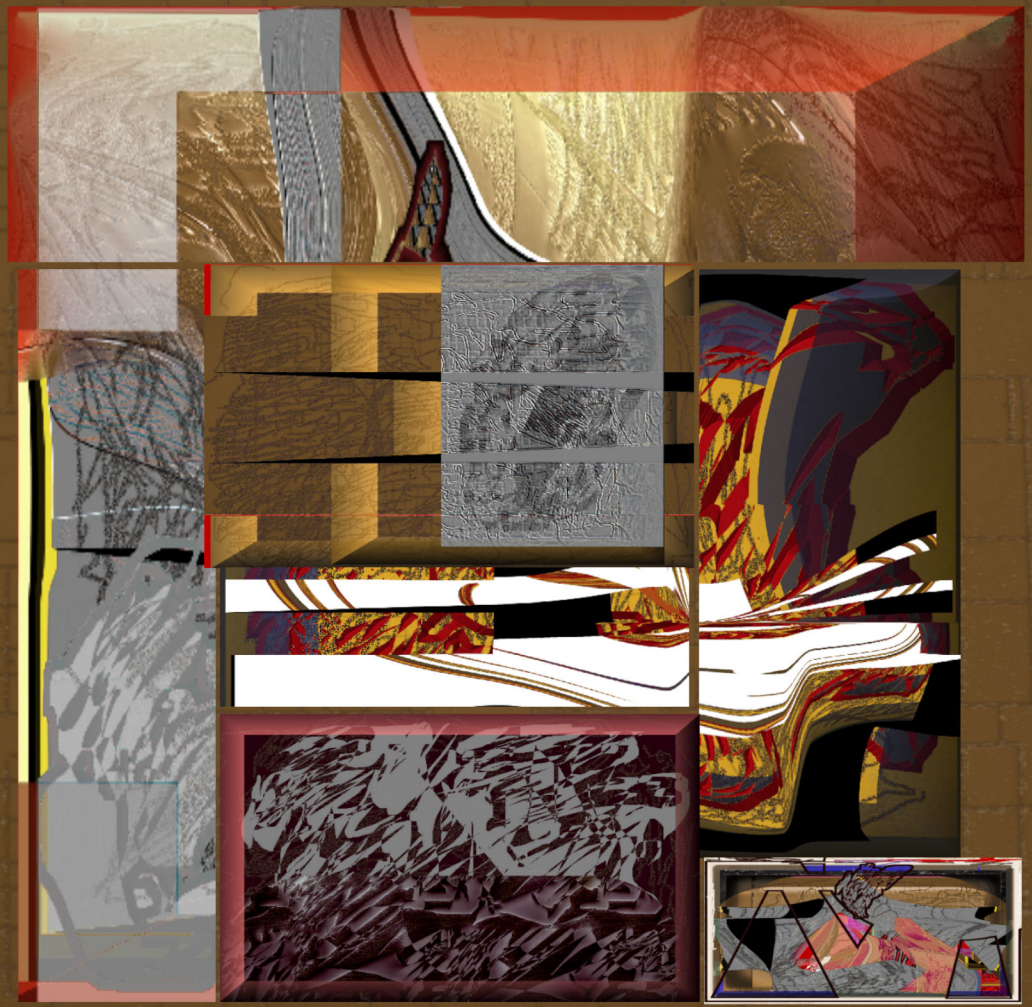




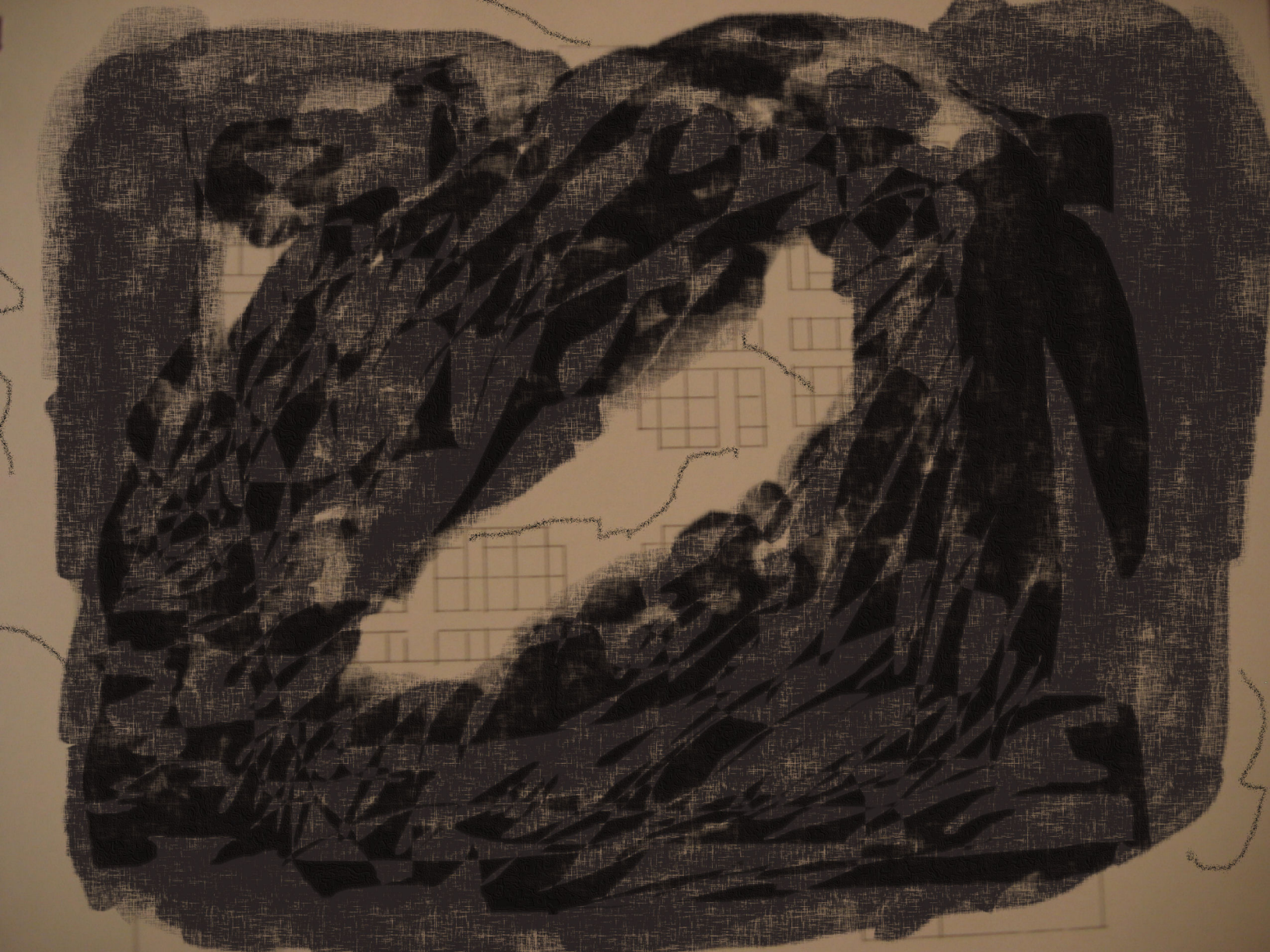


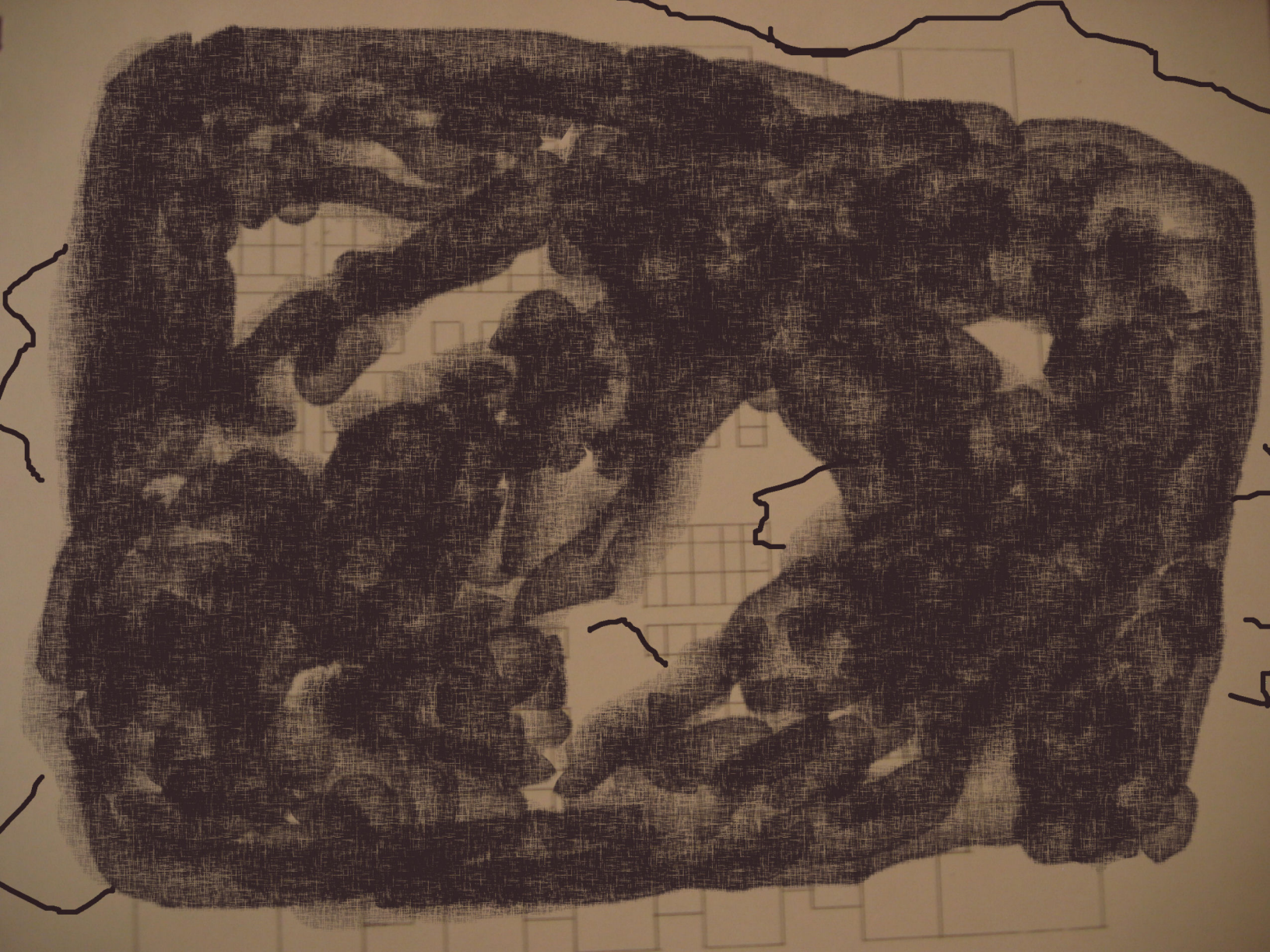







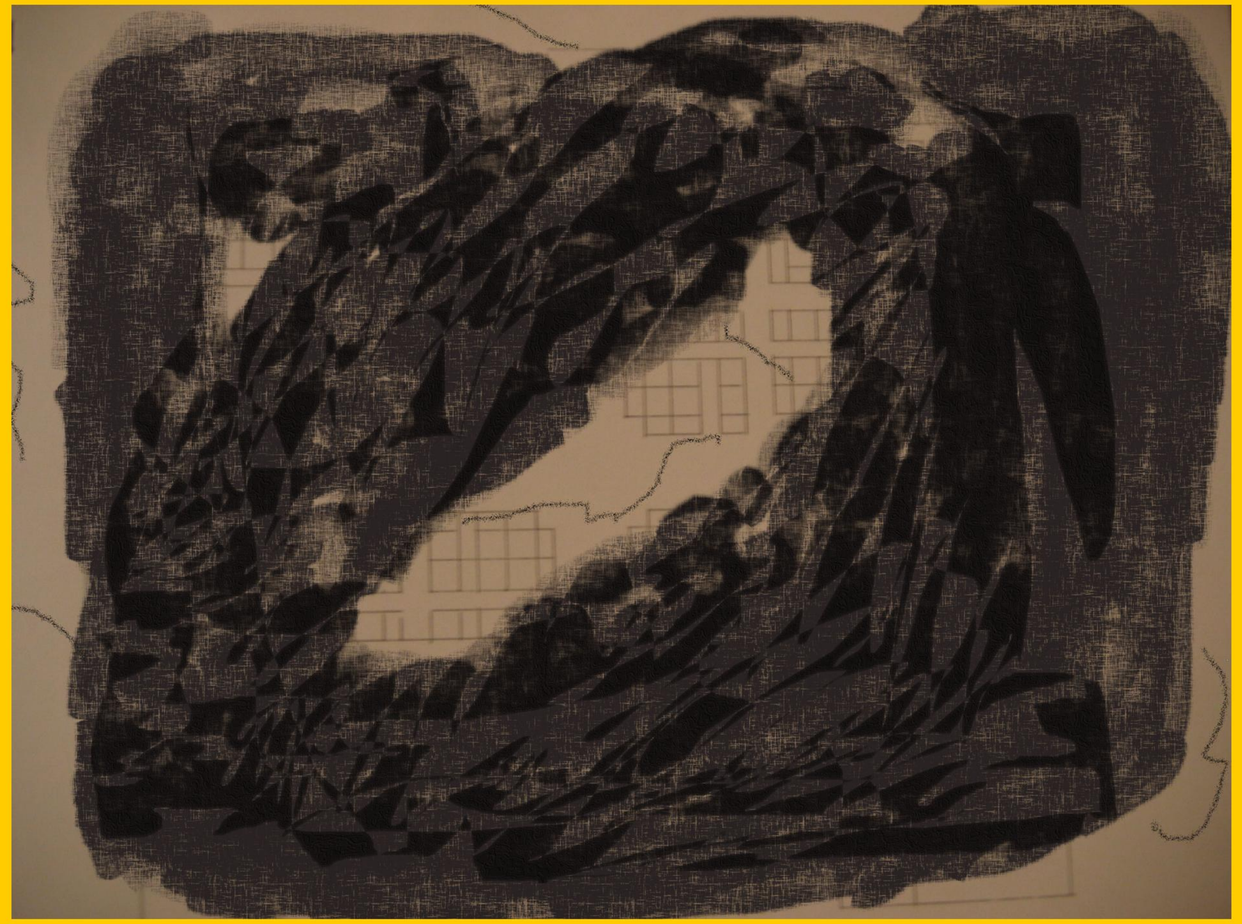








Topology
Topography
Morphology
Ethos
Pathos



Fabulae
Palimpsest

Drawing Visual Verbal Space 1

Tableau

Terratalogical

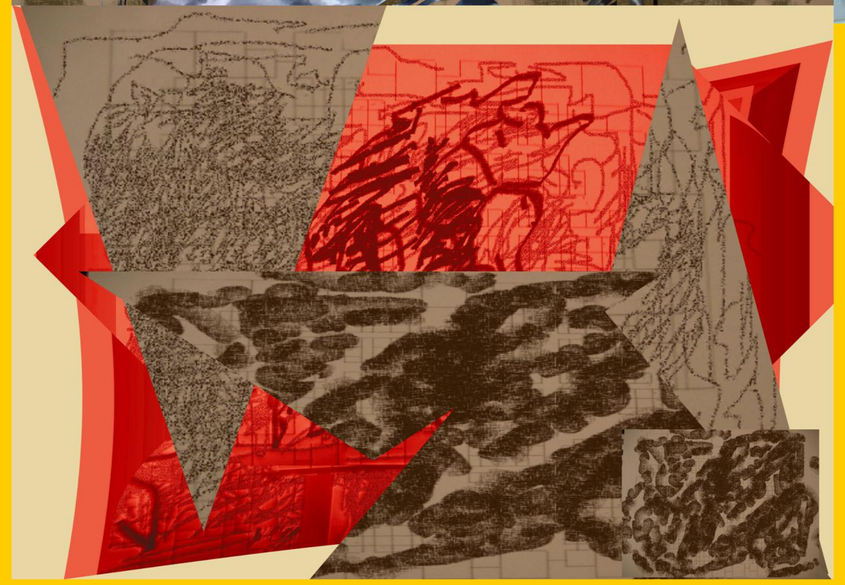
Zero and Chance

Lean To

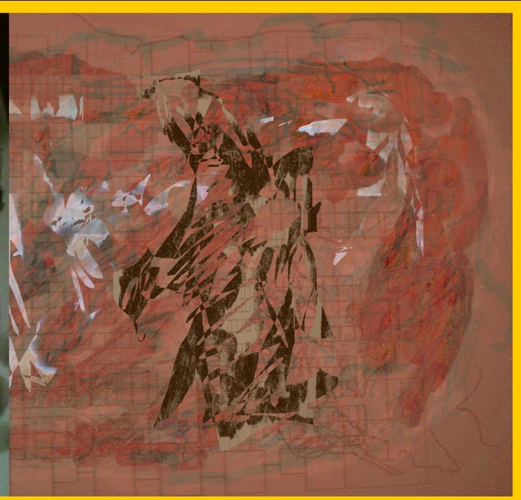
Metatropic Hyperbolic

Ennallage









Extended Fragment

Drawing visual verbal space 10

Metamorphosis
Configuration

Representation



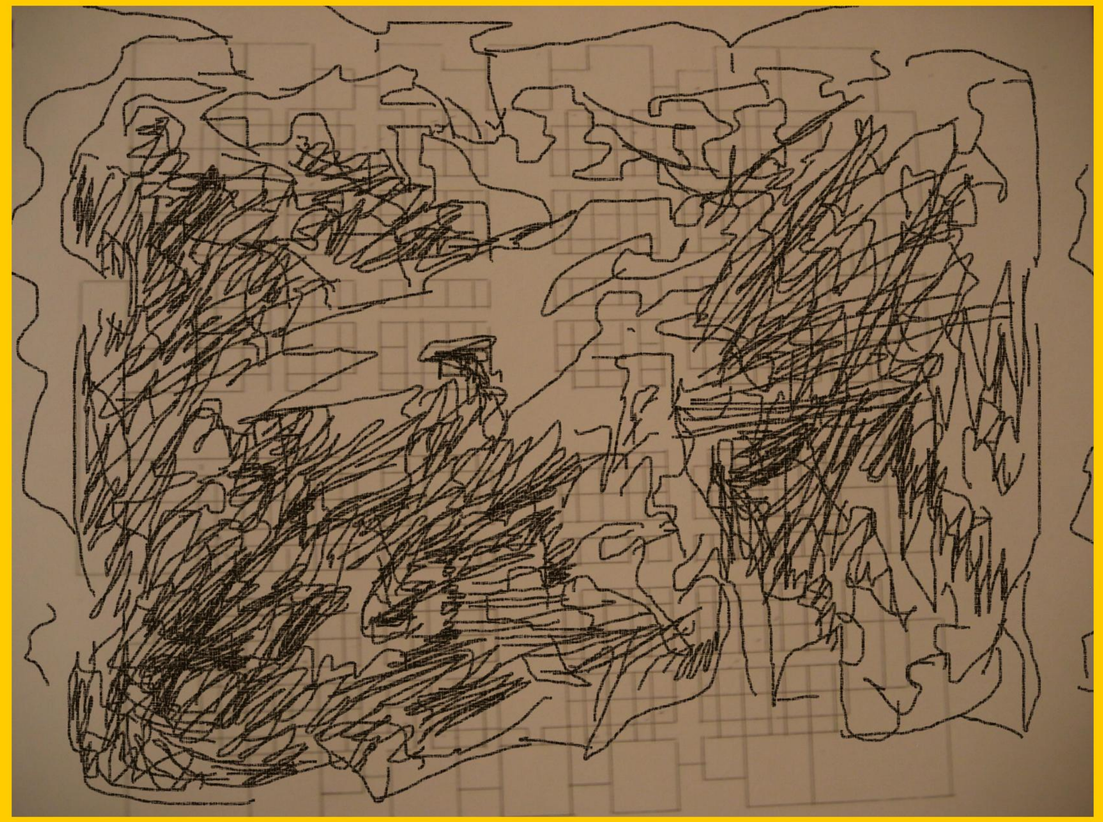
Chimera In Camera

Drawing Visual Verbal Space 2

Herms & The Hermeneutical

Interpellation

Interpollation



Drawing Visual Verbal Space 3

Marl Fiore

Syllepsis
Abracciari
Trace
Rhizome

Apophatic Mir-ror

Chiasme



Mirrorim

Drawing Visual Verbal Space 4

Chain of Signifiers

Objective –subjective Transpose

Matheme

Mood mode Signifier

Contingency
Transgression

Spatial layering/synecdoche



Buoyant
Cima

Nominal

Phenomenological
Metanym
Mood



Mode

Staging

Framing
Dimensional Allegory



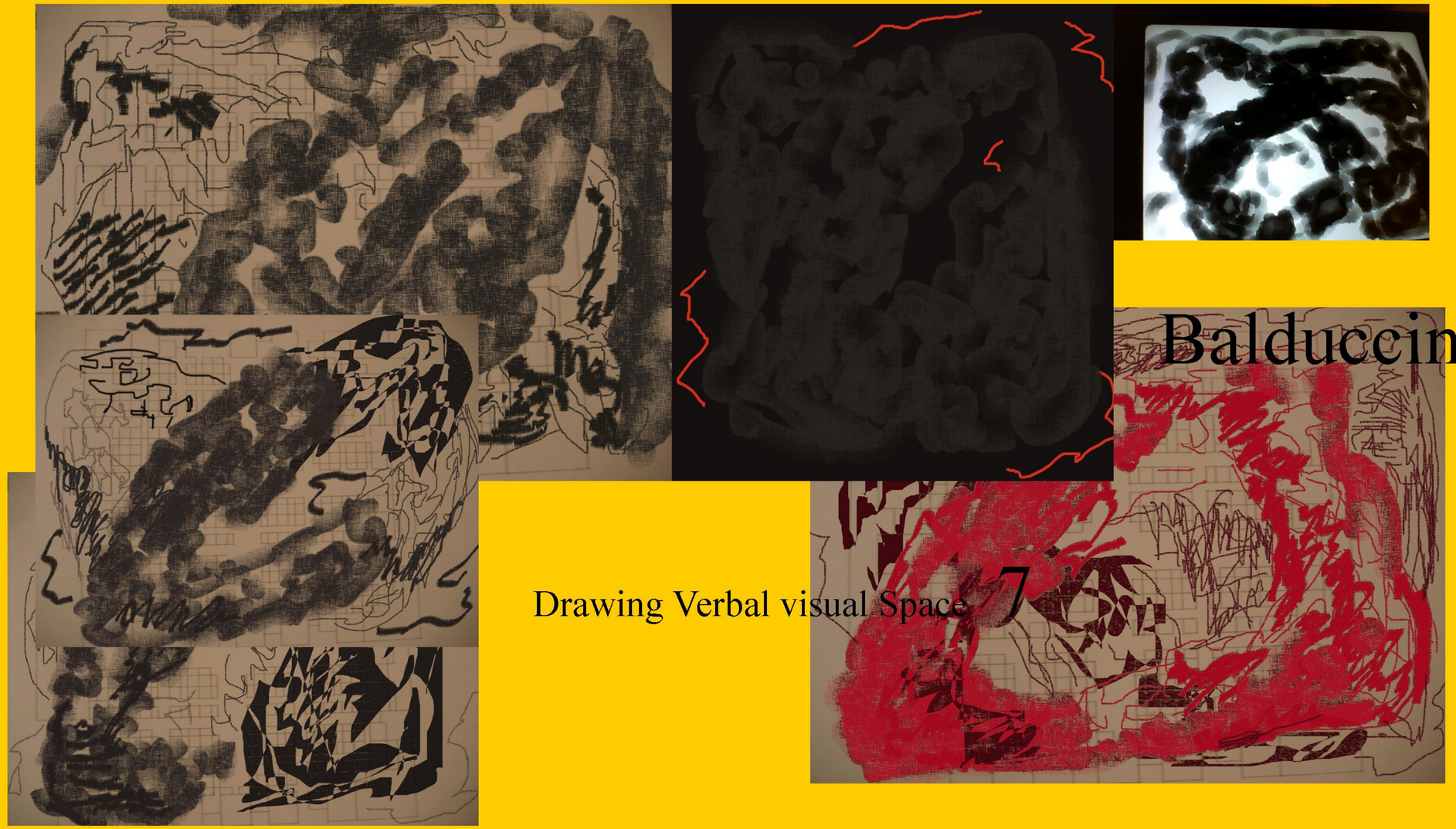
Primieval Chaos

Drawing visual verbal space 6

Arrows

Brackets

Neurologi-
cal Model
Flux
Oscilation
Conflux



Balduccino

Drawing Verbal visual Space 7

Trope

Entropy

Guage

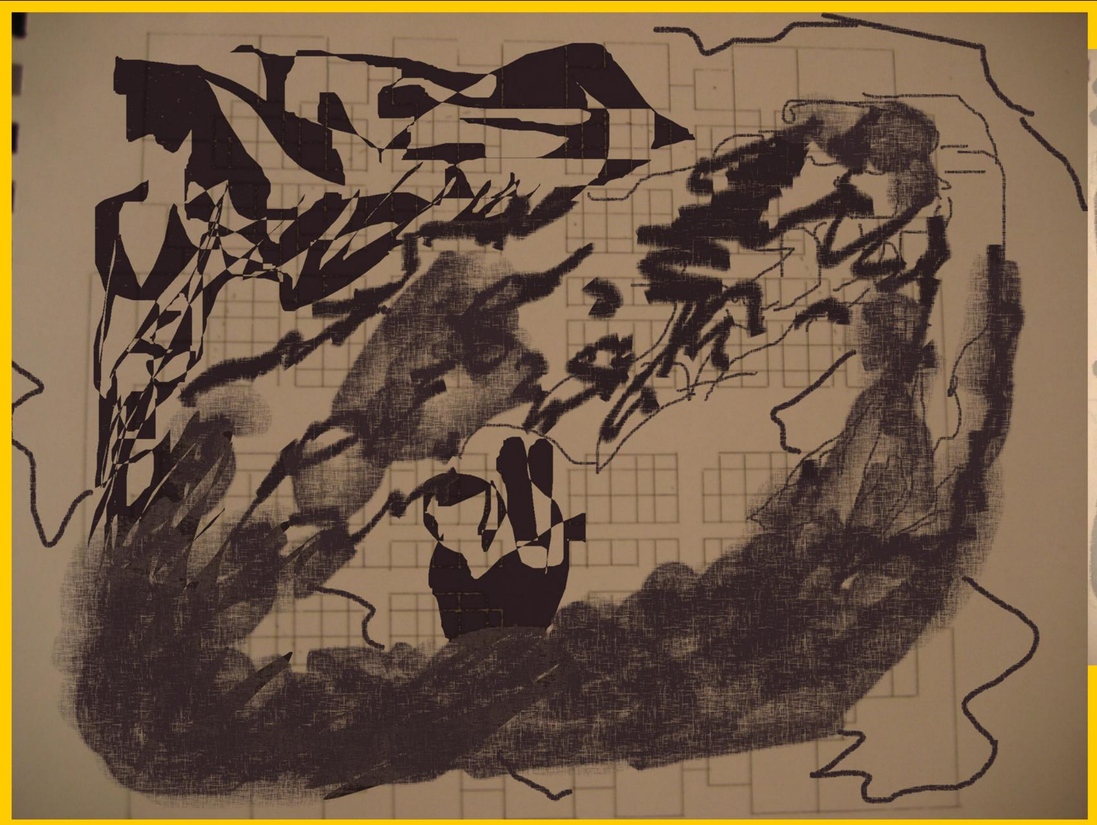
Language

Transference

Overdetermi-
nation
Slippage

Torus

Throwness







Drawing visual verbal space 8

Analyzing the Ambassadours

Simulcrae

Psychological colloids

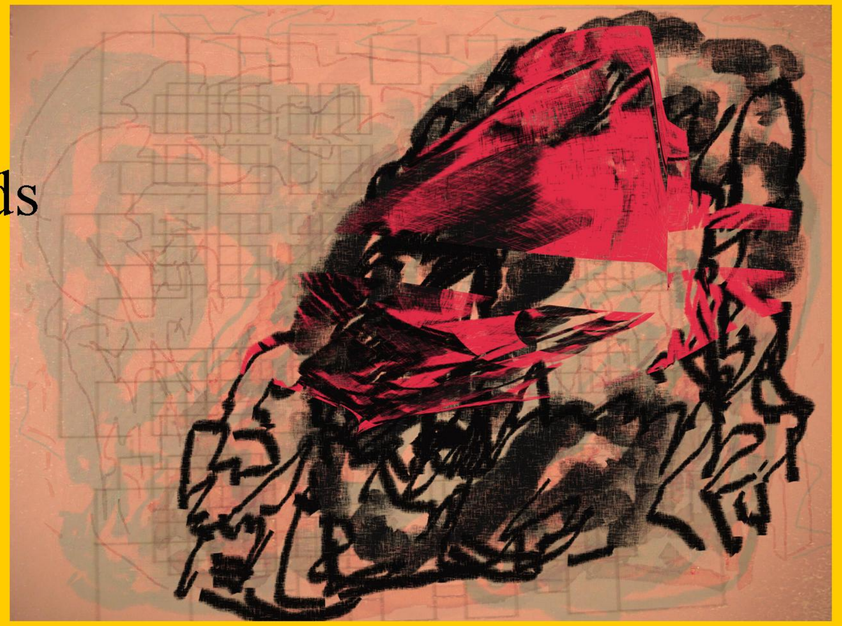
Neologism

Trauma

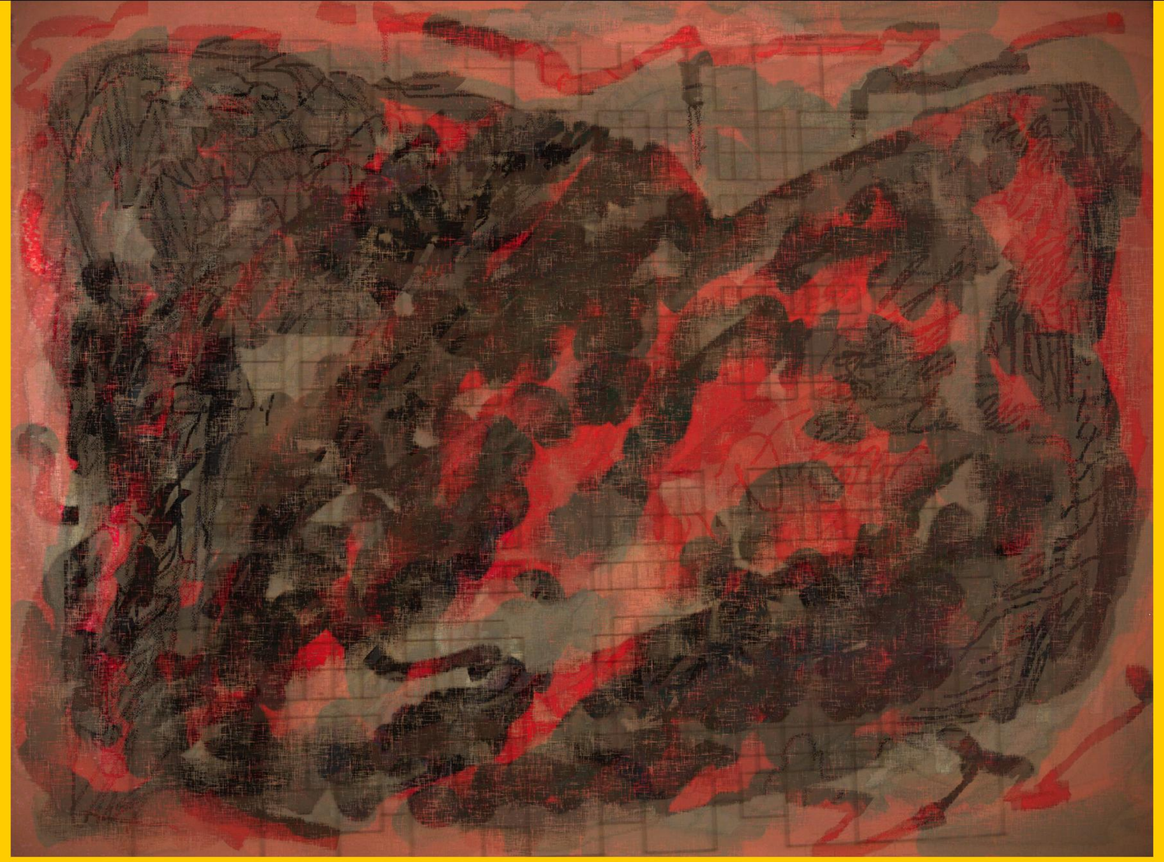
Indices

Antinomy

Model/facultative testing



Drawing verbal visual space 9

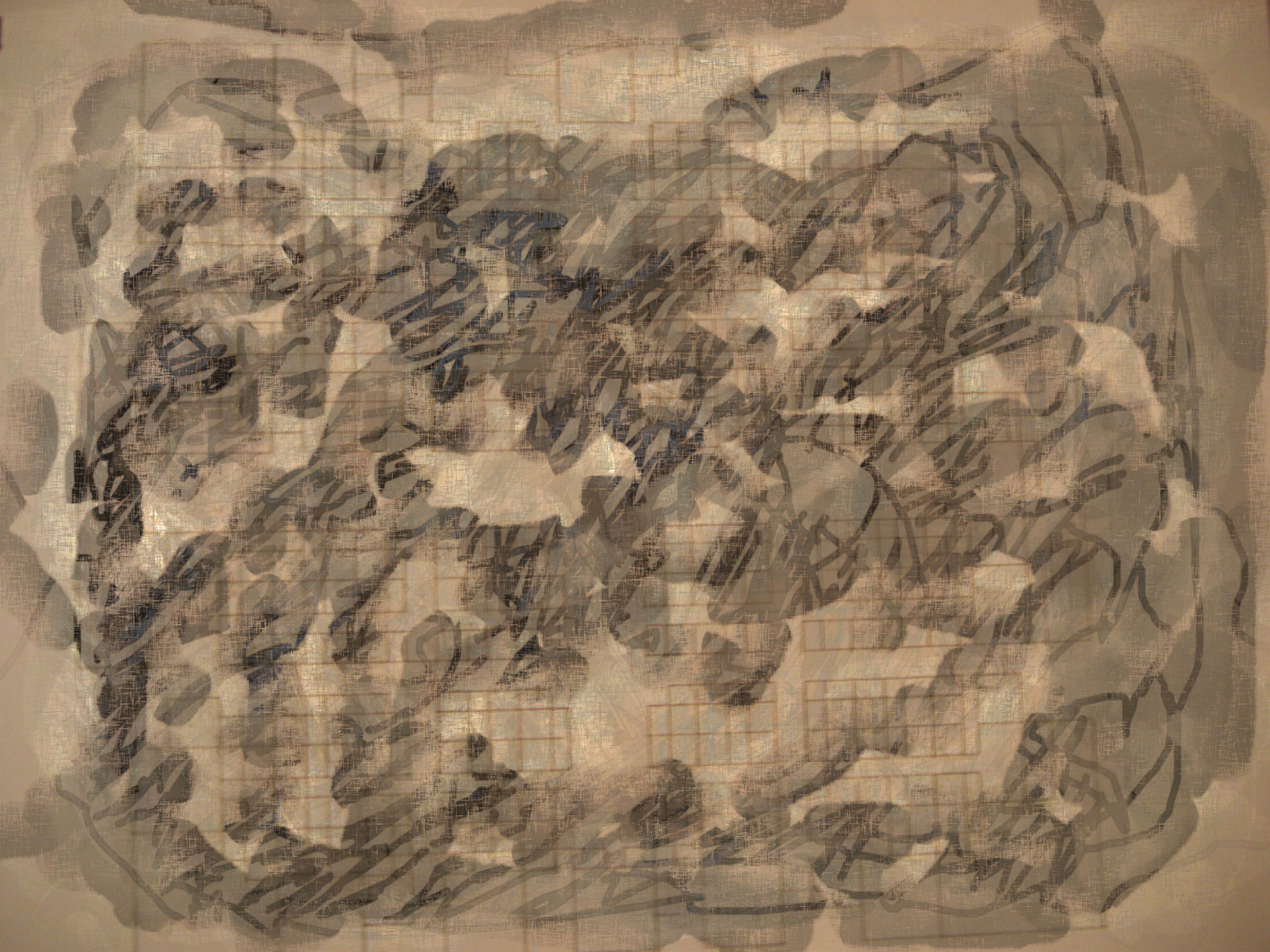


Paragone Again

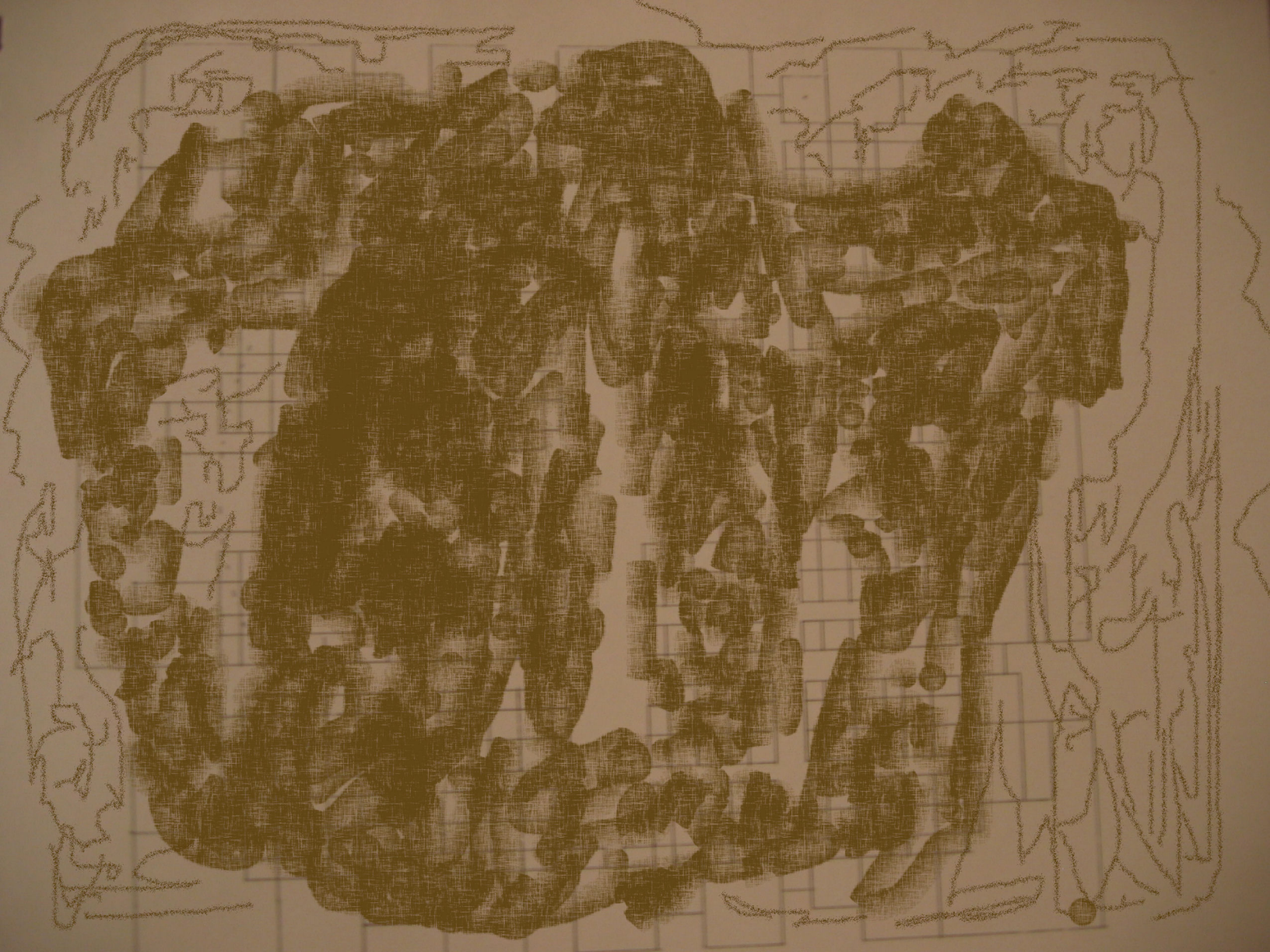
Levels of Metamorphosis Between Approaches<>

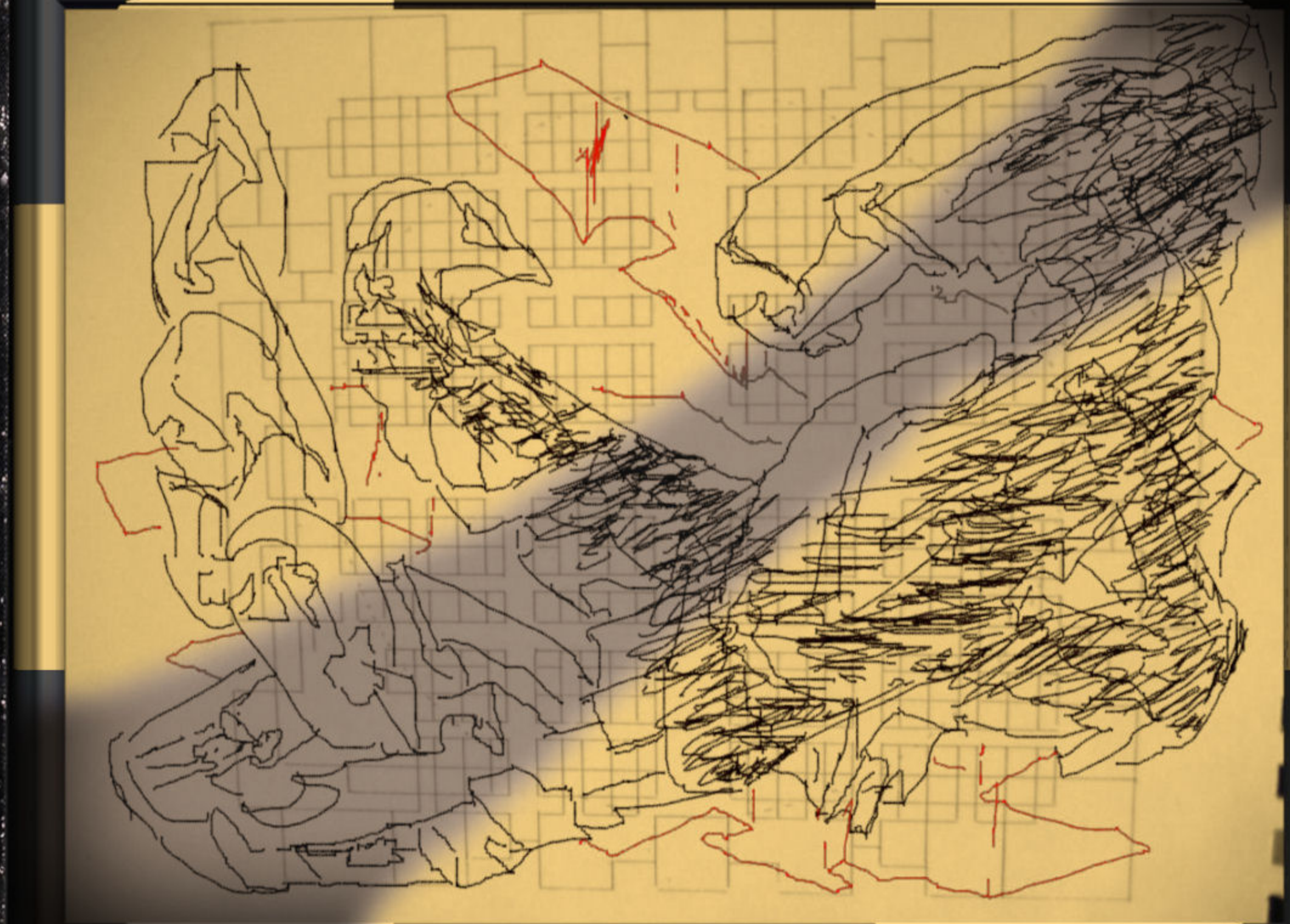
Topology:

The spatial mood of a mode is the gesture that sharpens the edge between point of view and plane of consciousness at which the knots of embodied form become and leave language. Dimension built upon dimension conceals dimension. Excavate. Quarry. Janus Blinks. Antinomies extrapolate Simulcrae. = constructive rhetorics.

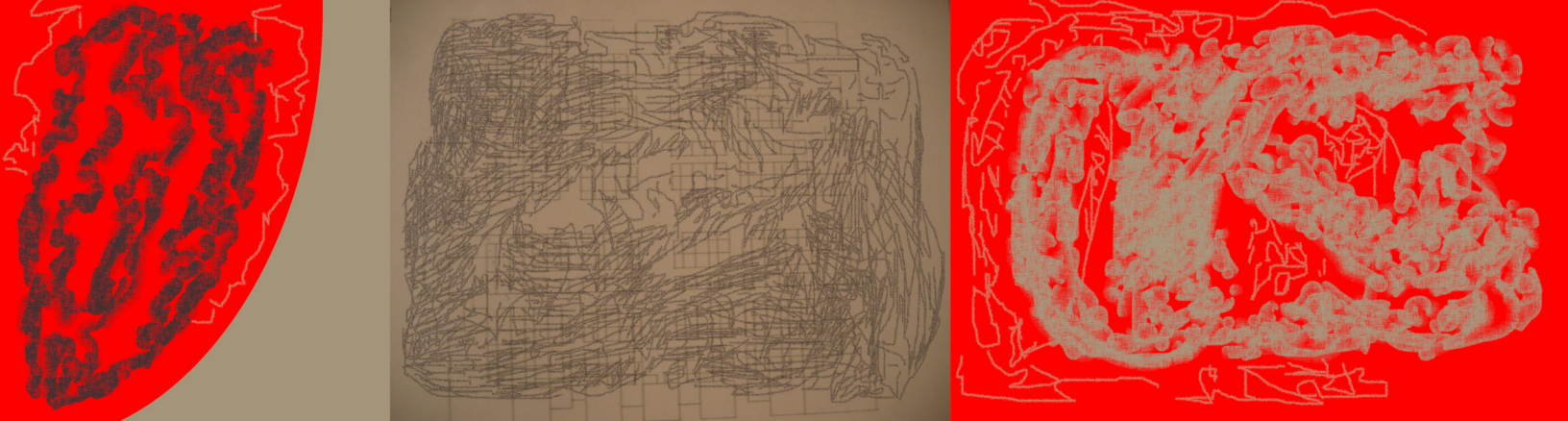




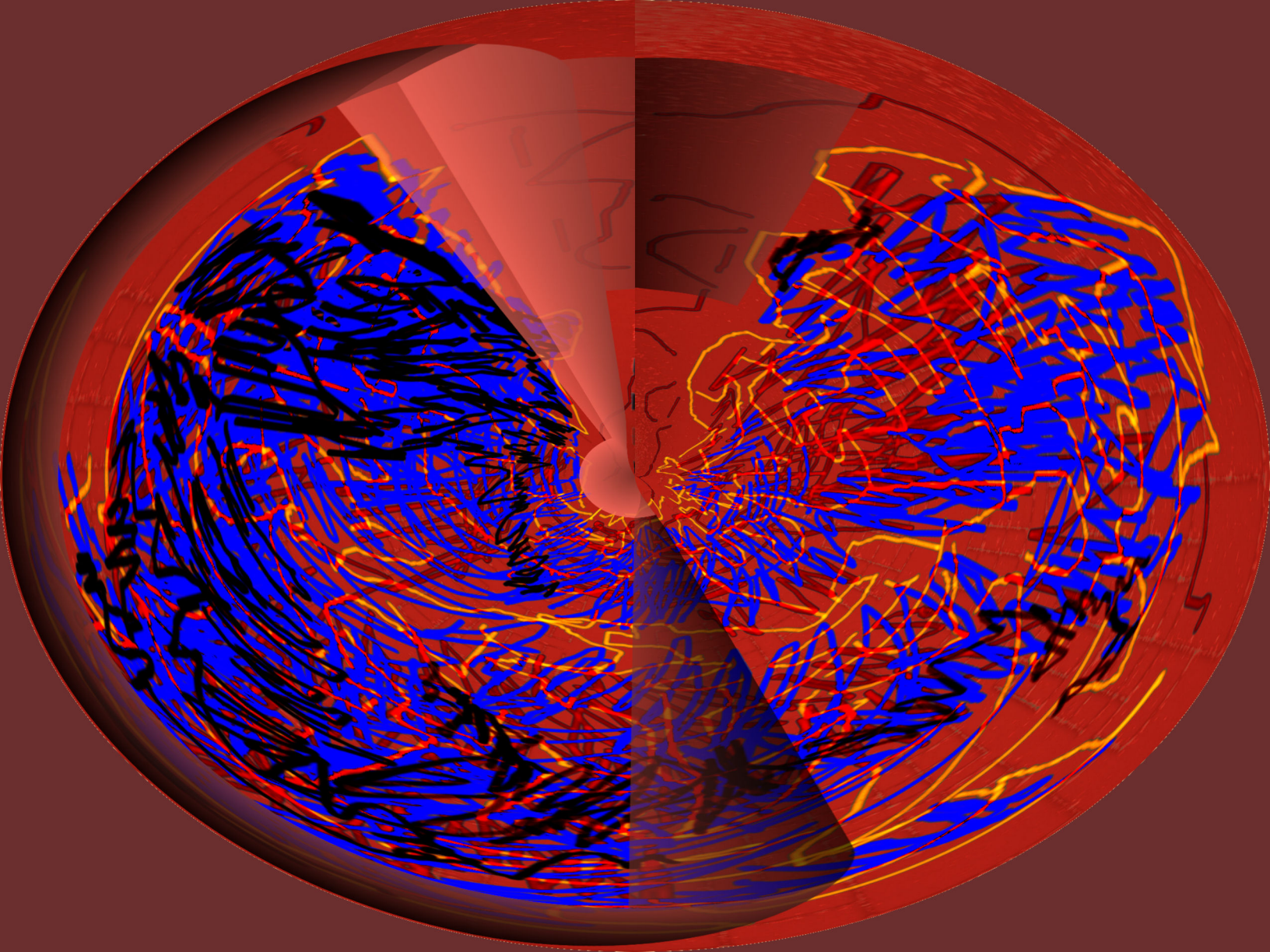


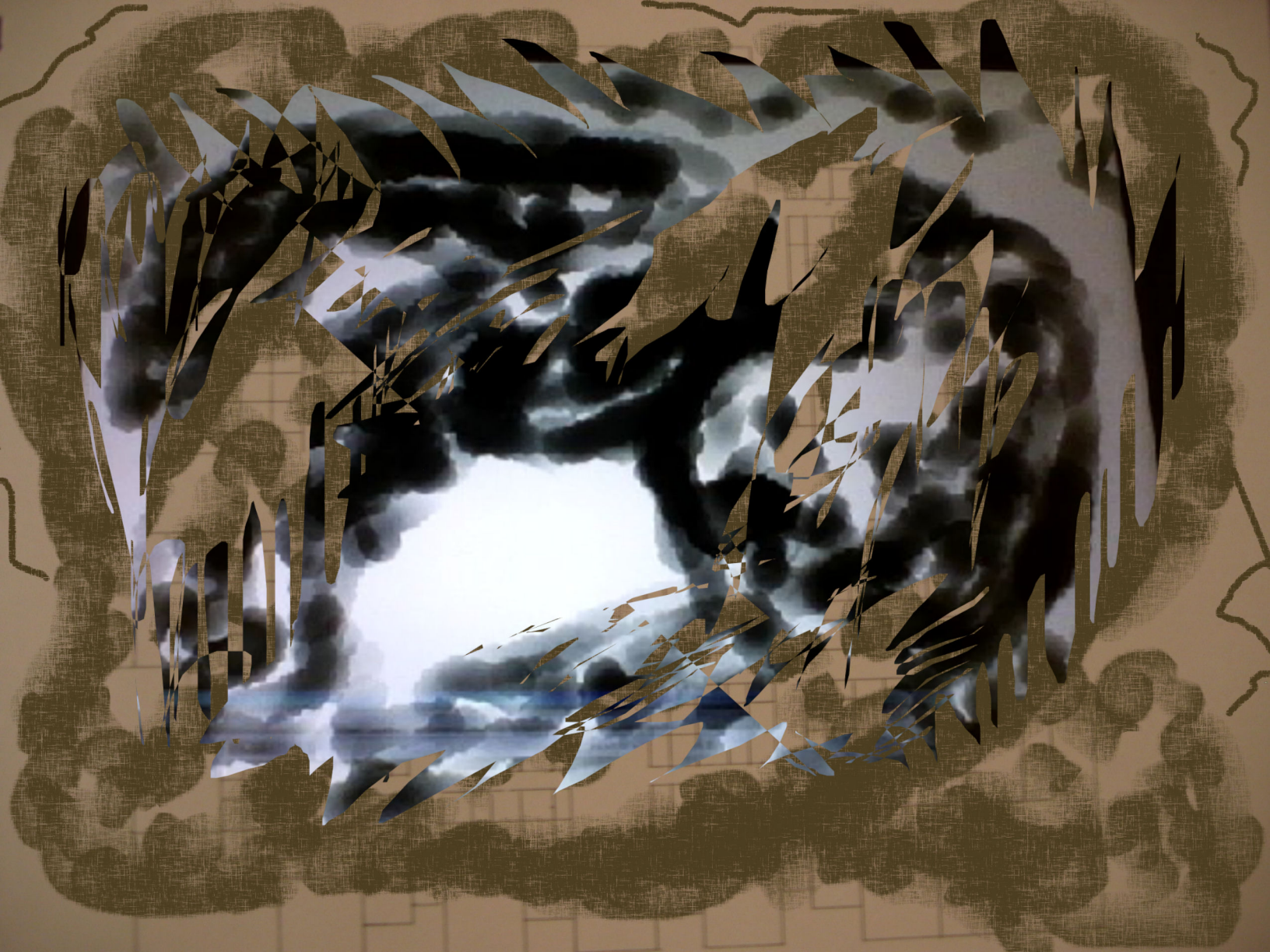


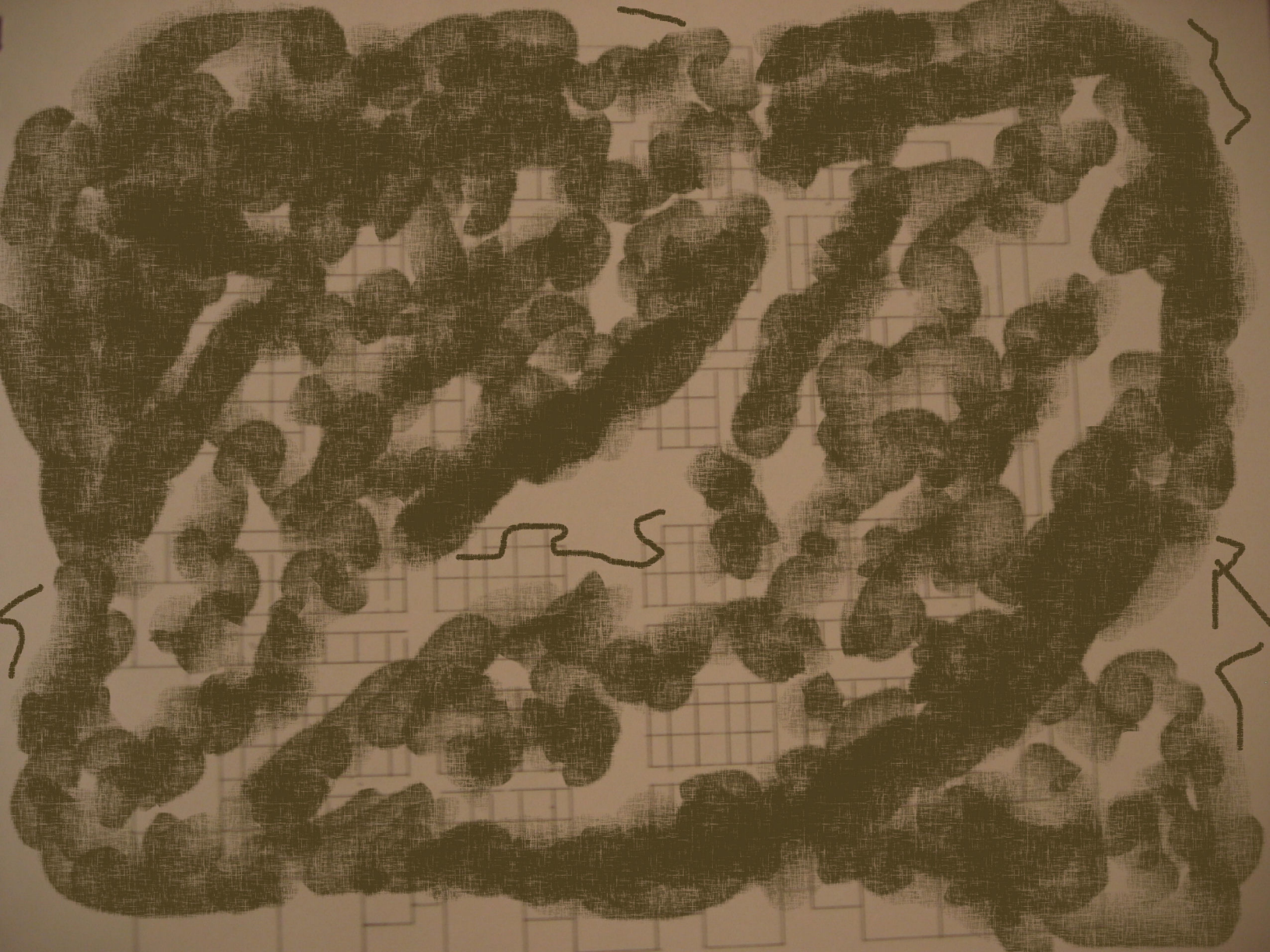




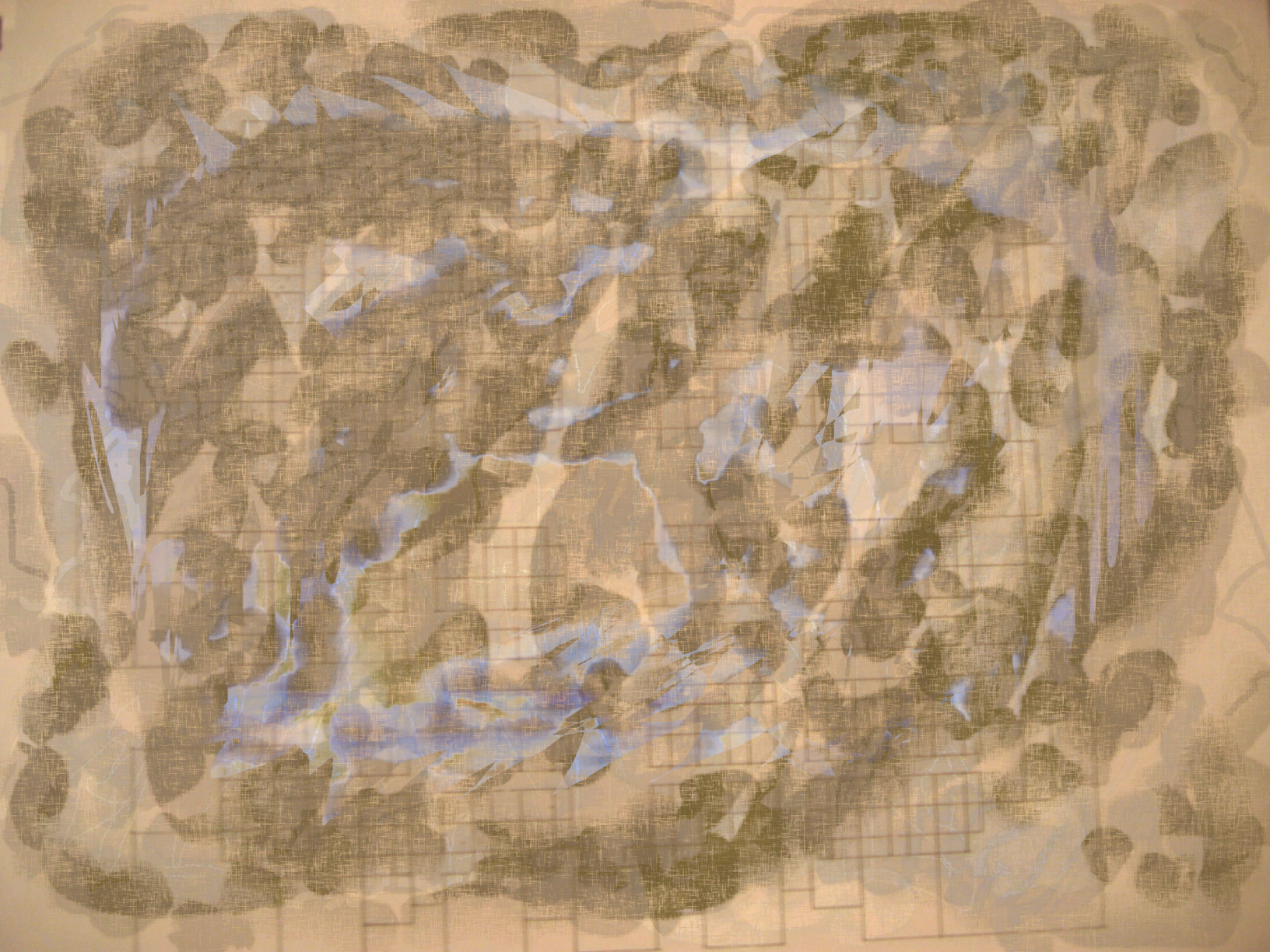


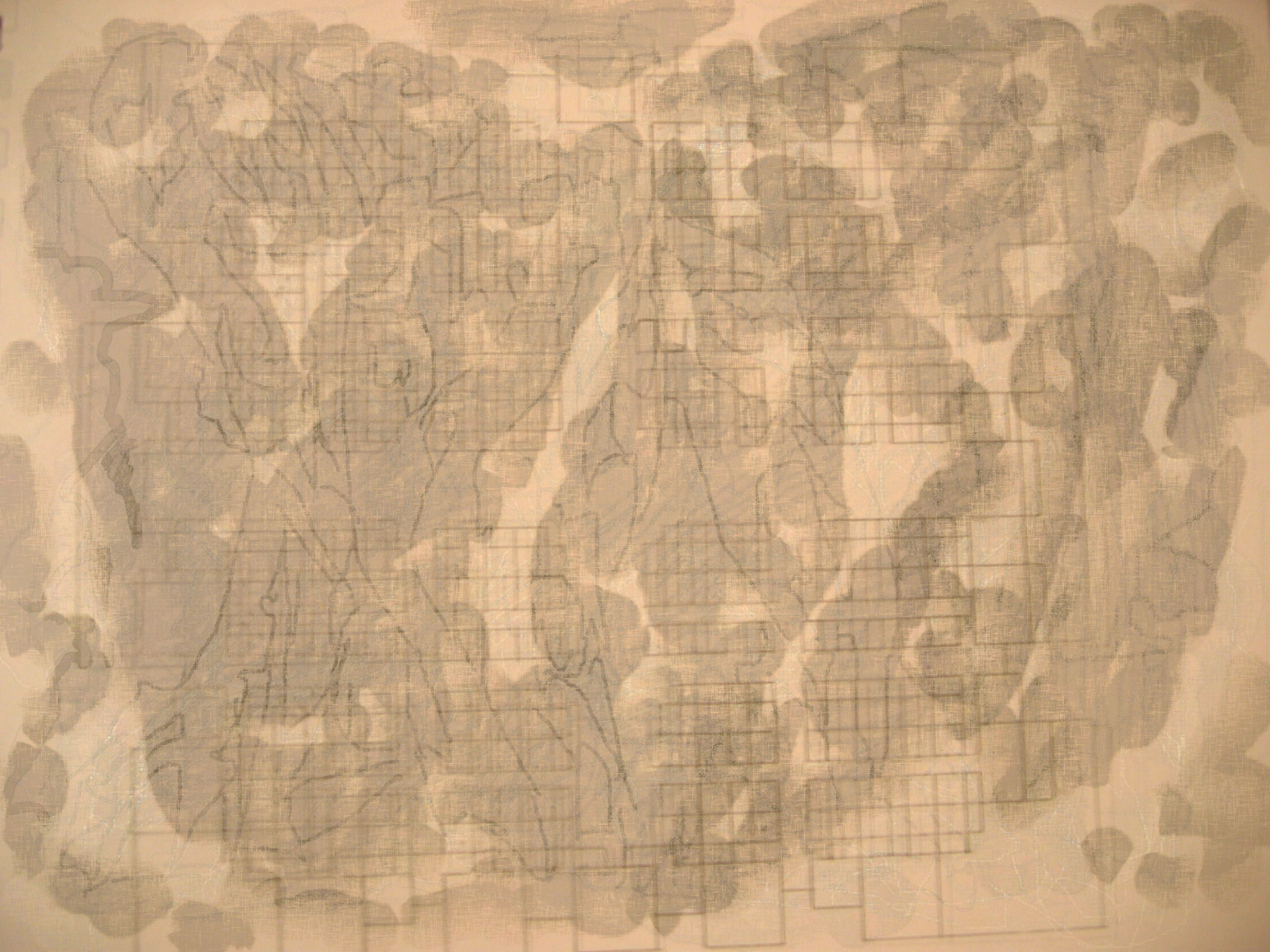


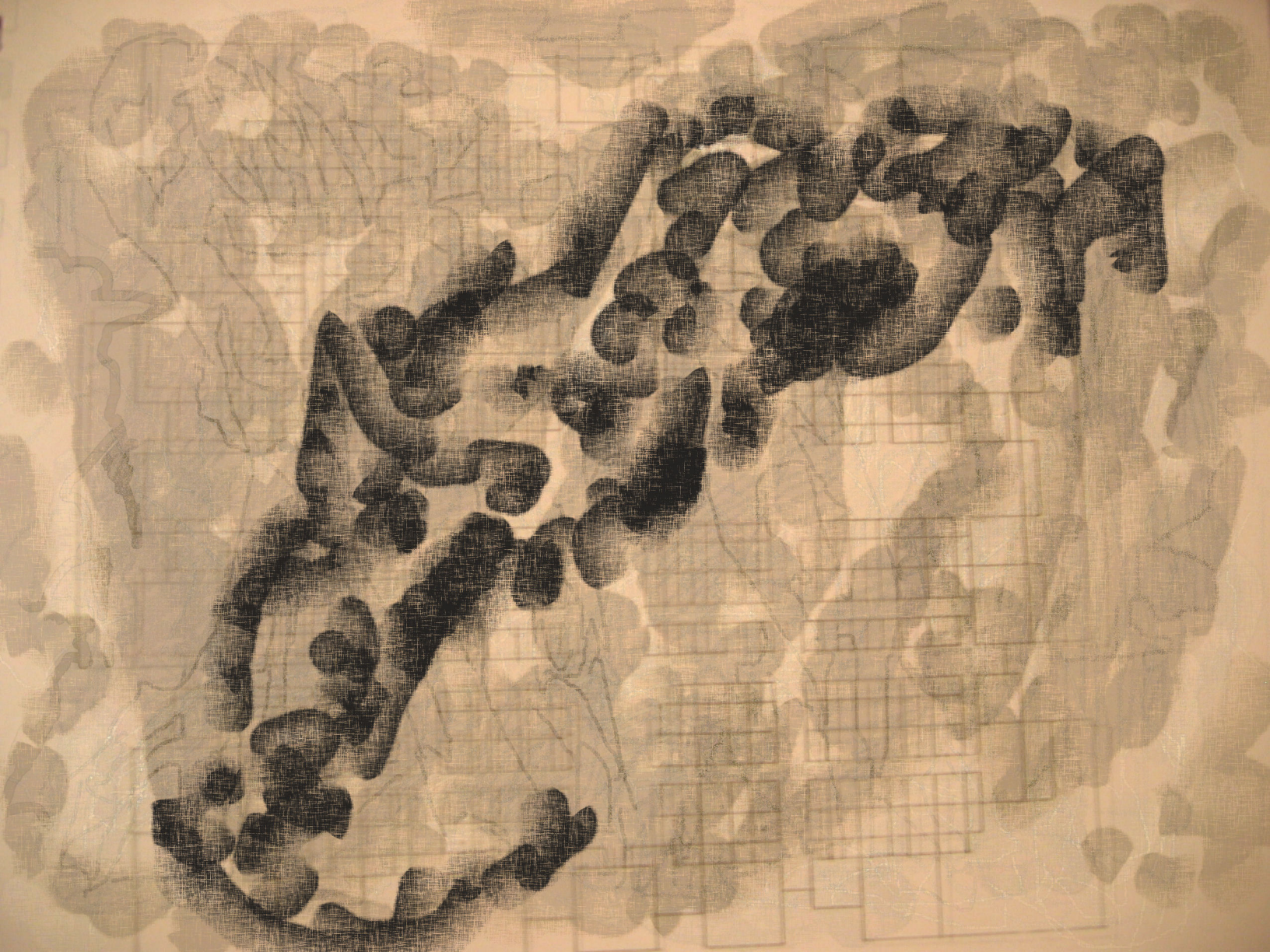


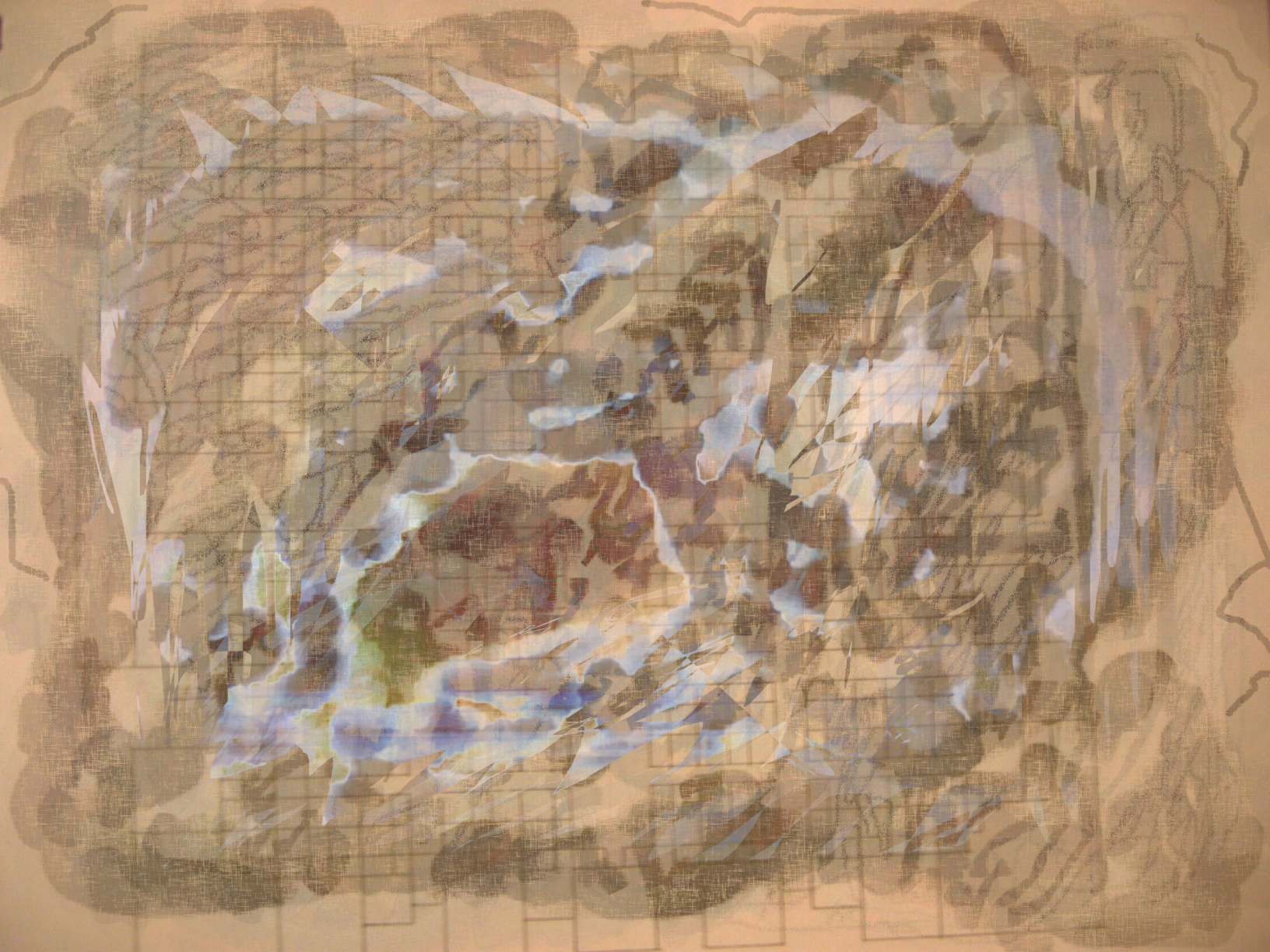




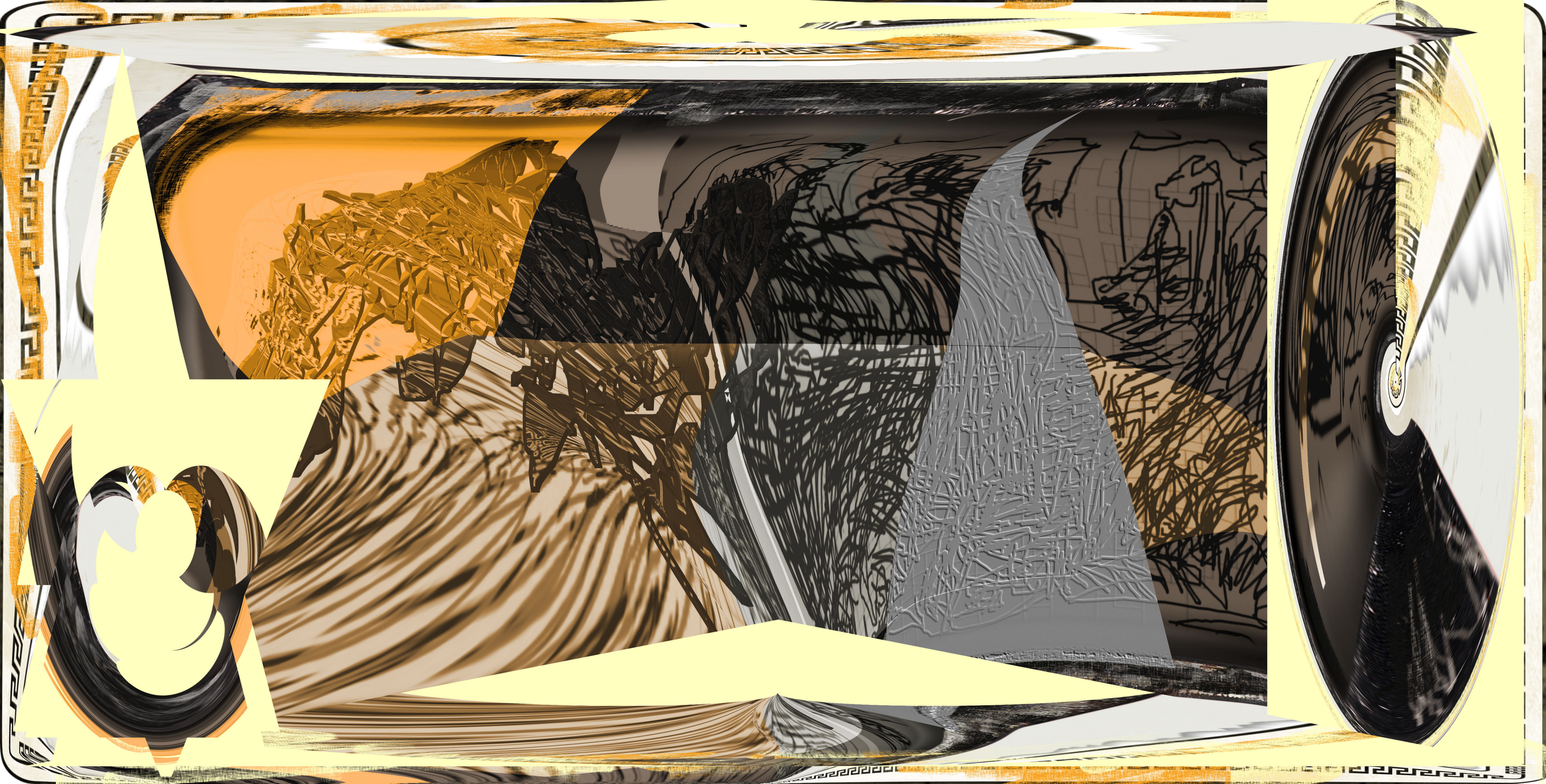


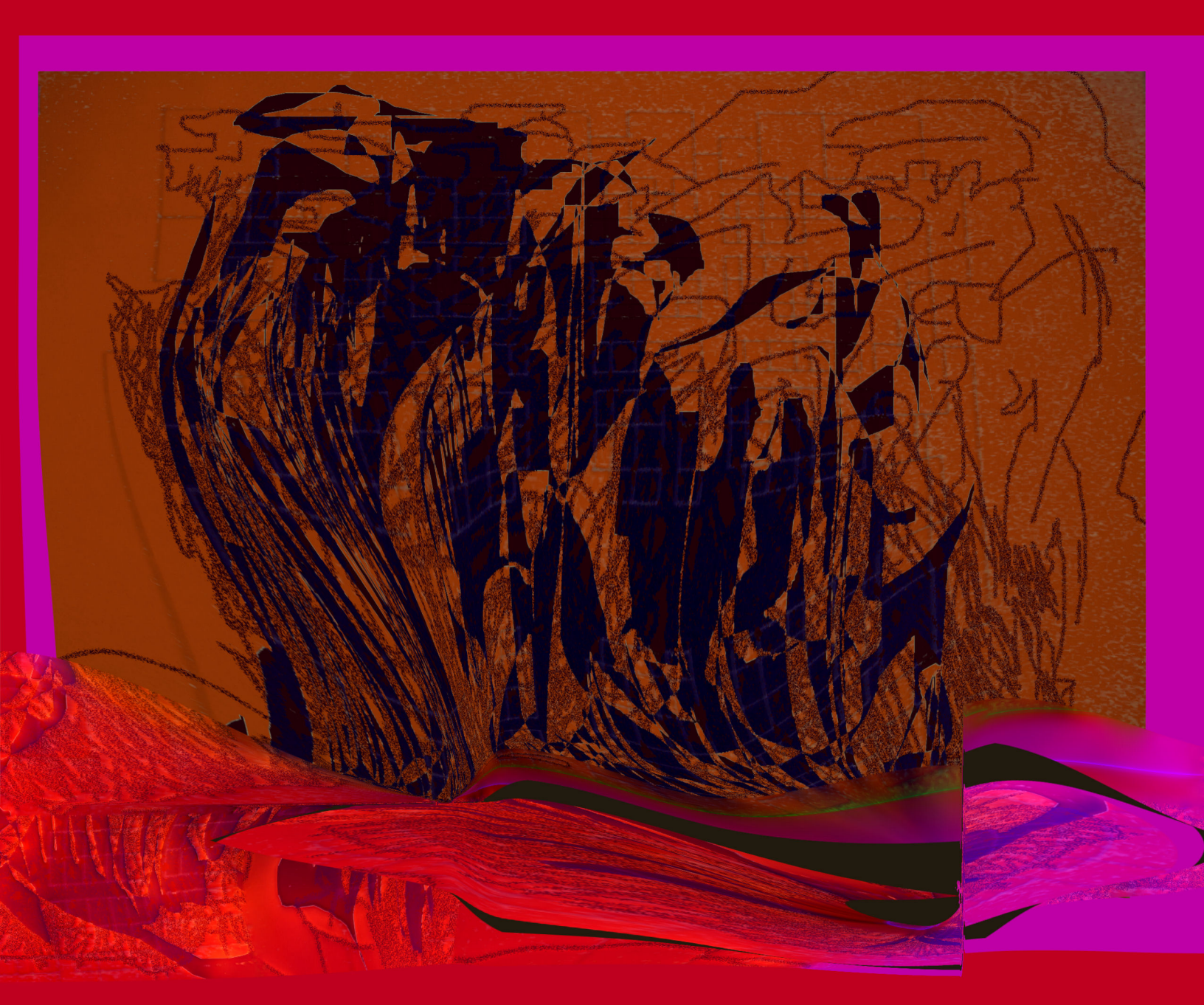


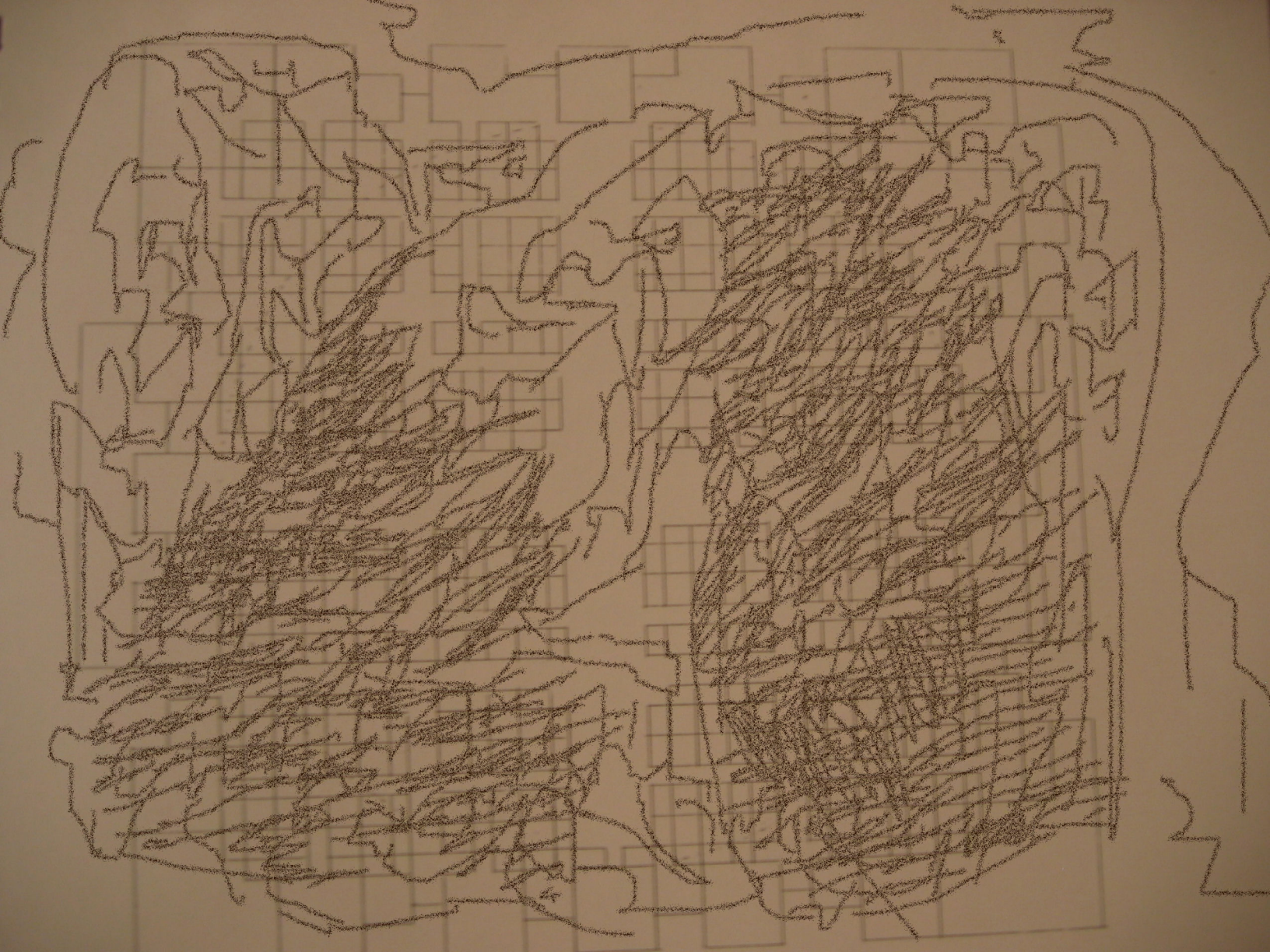




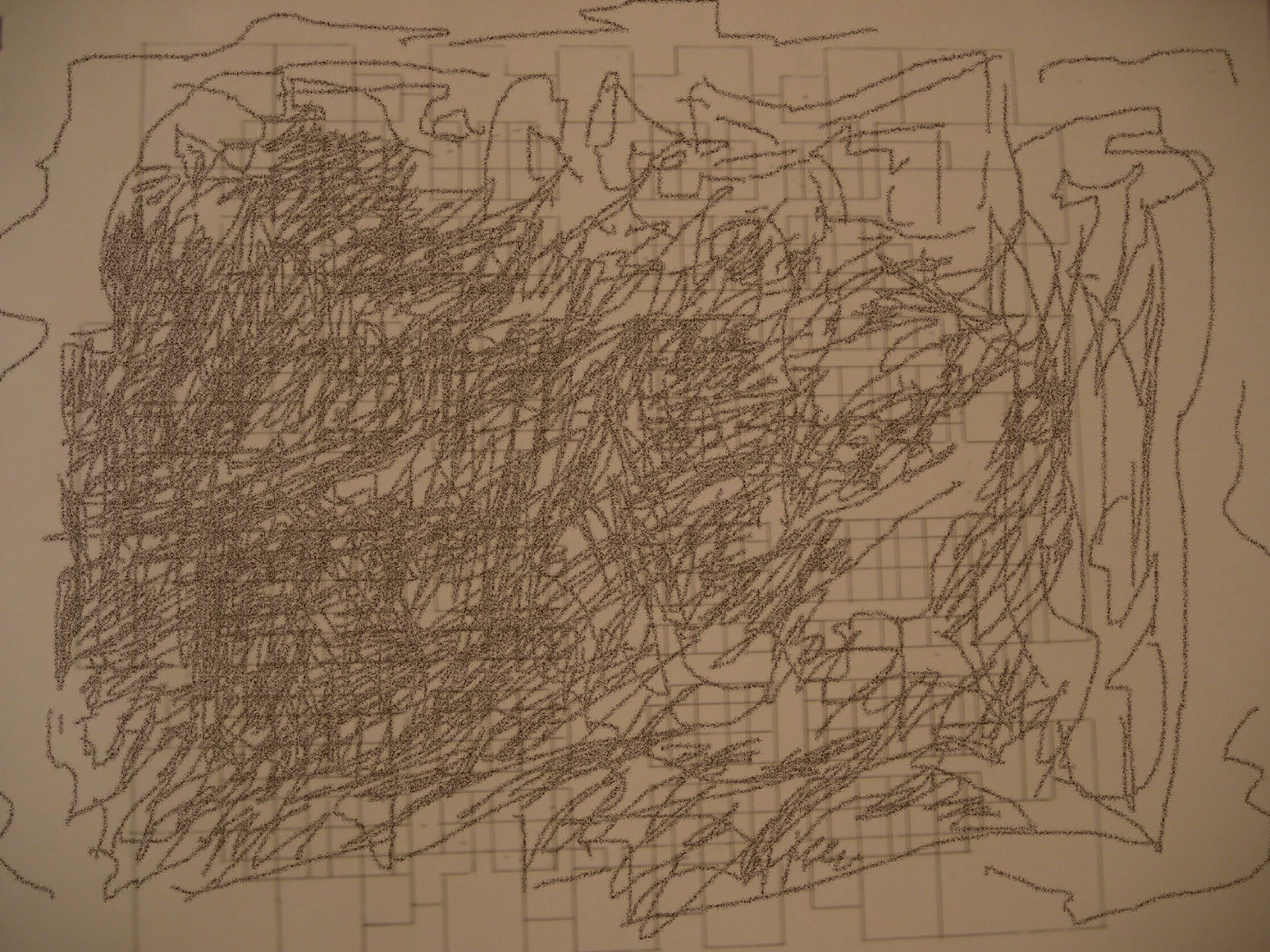


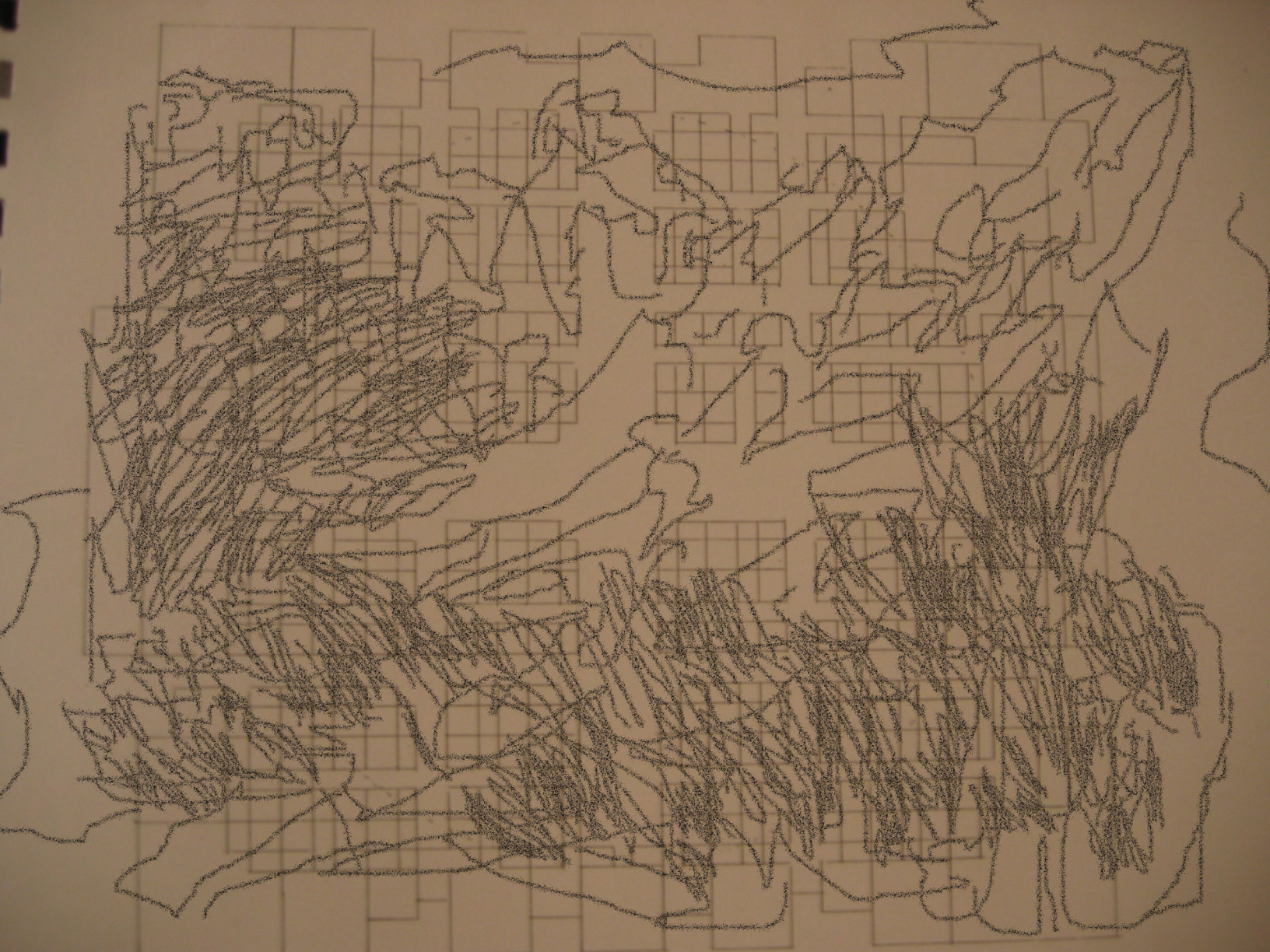


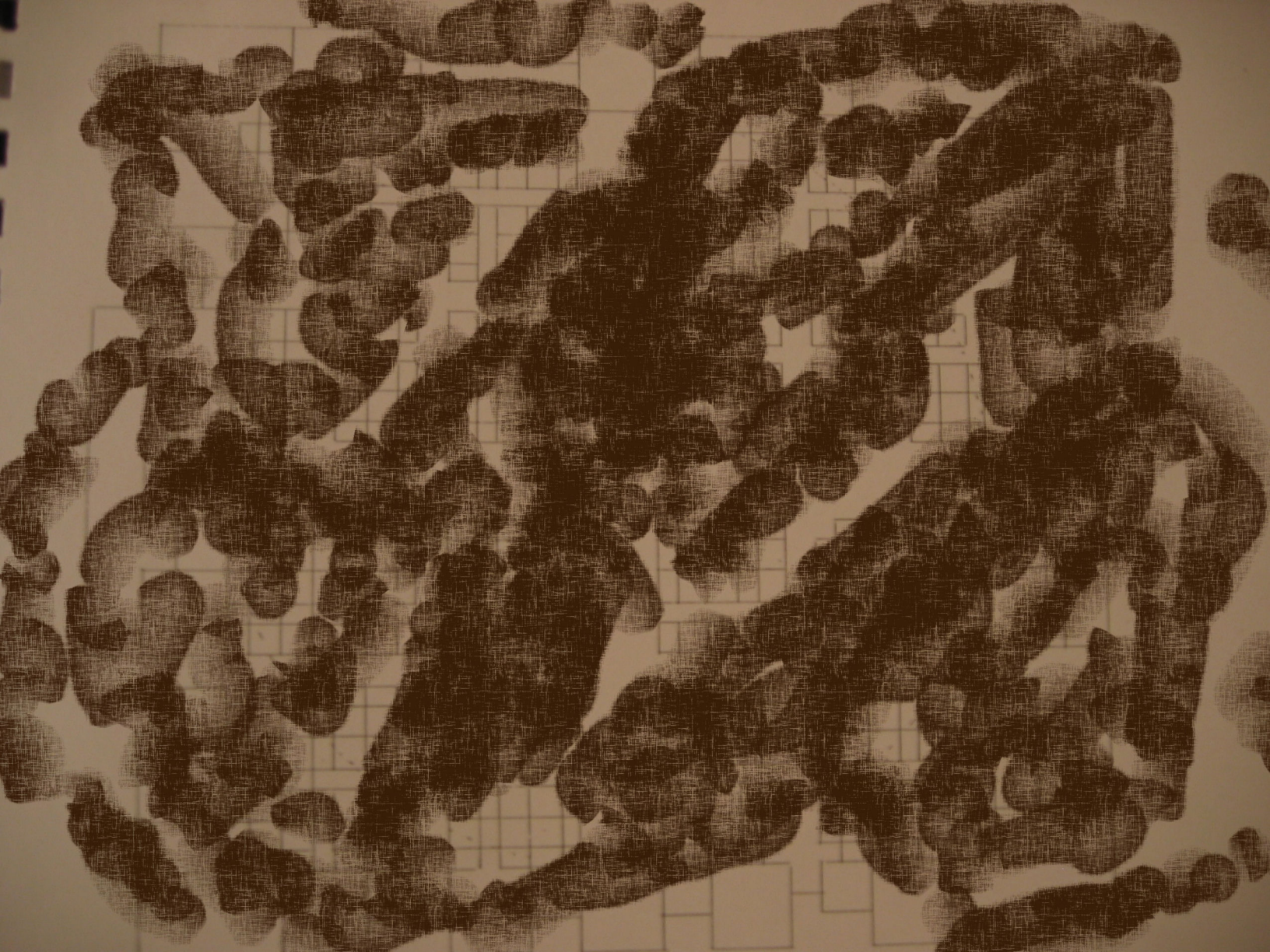


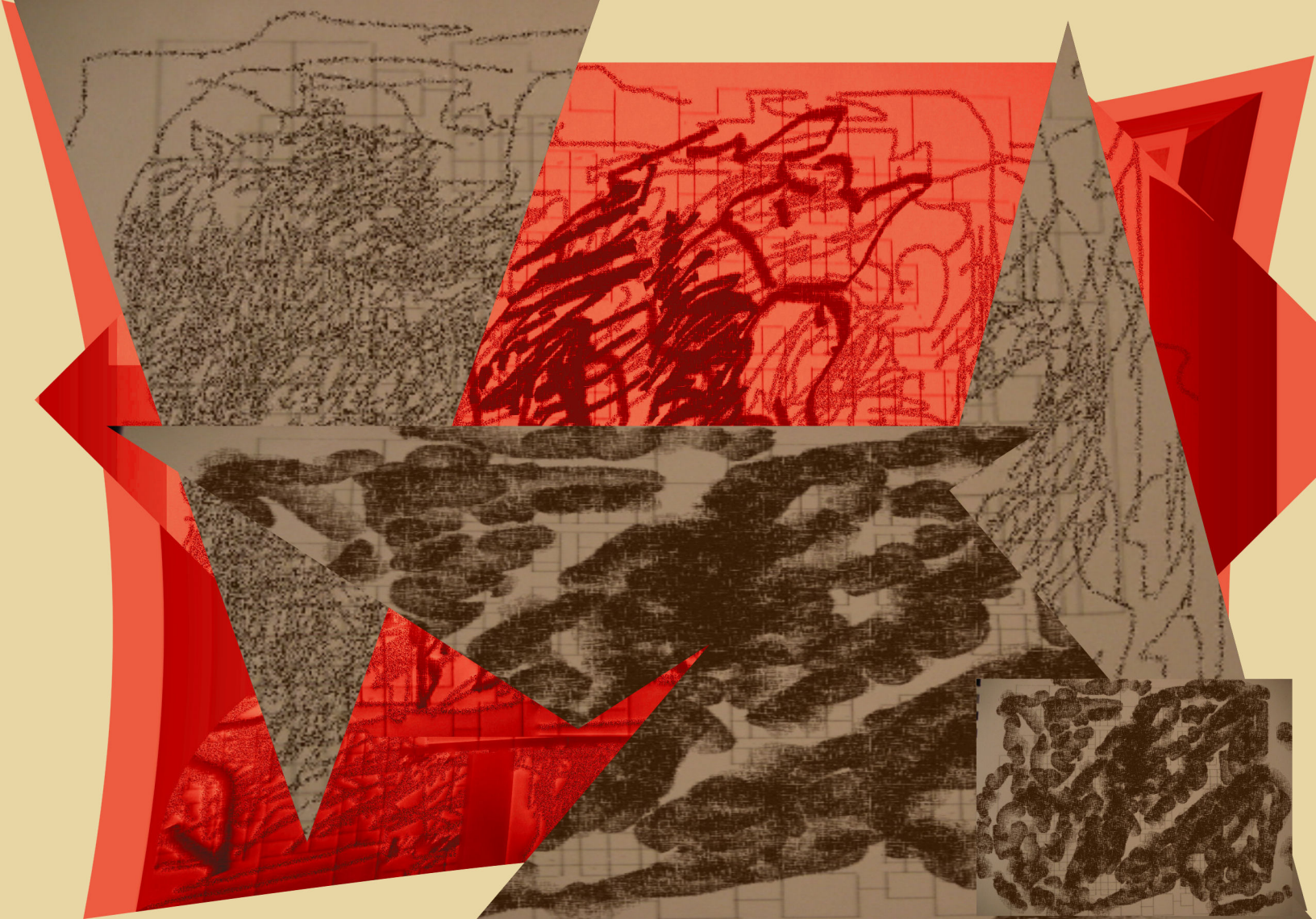


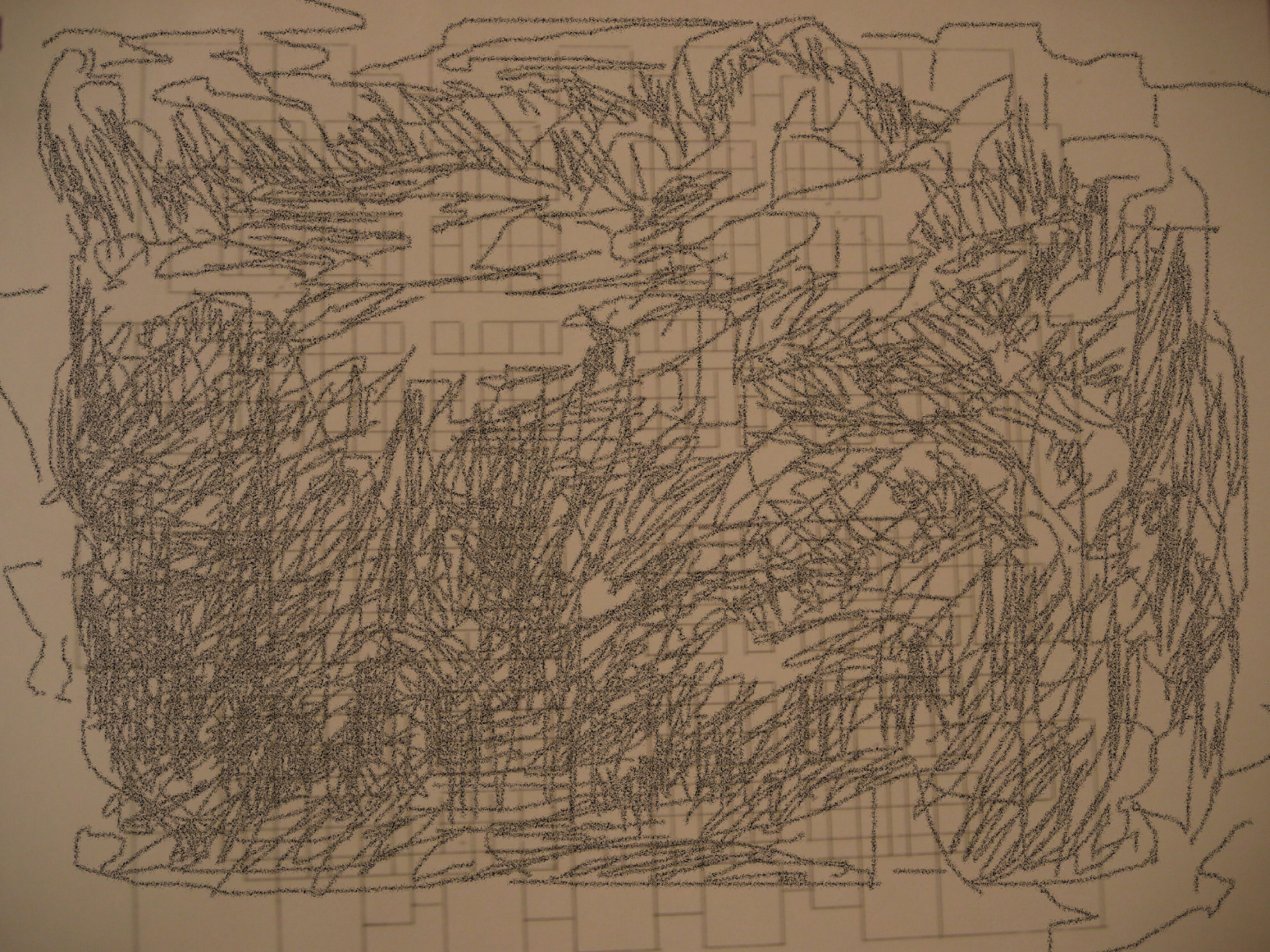




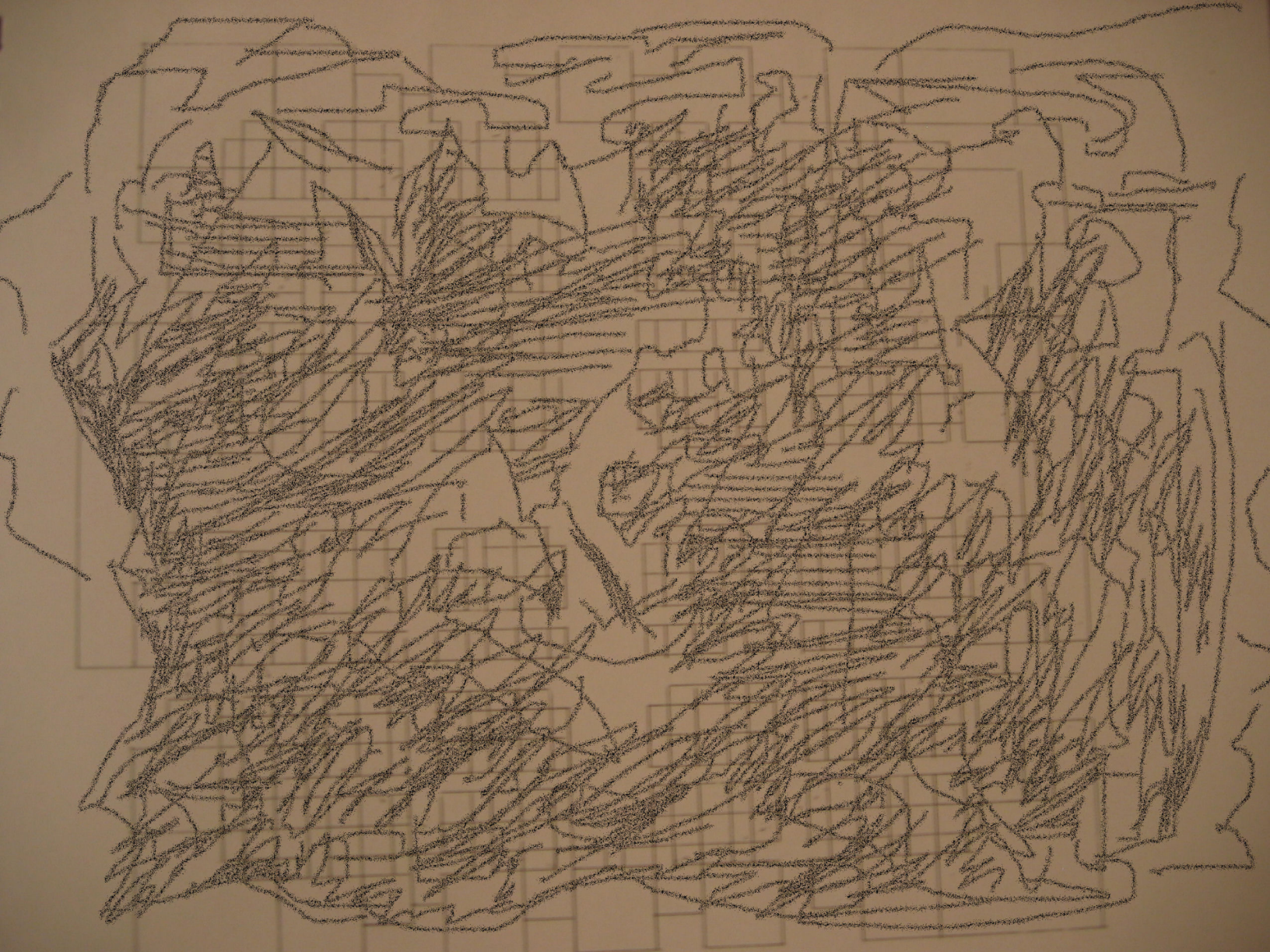


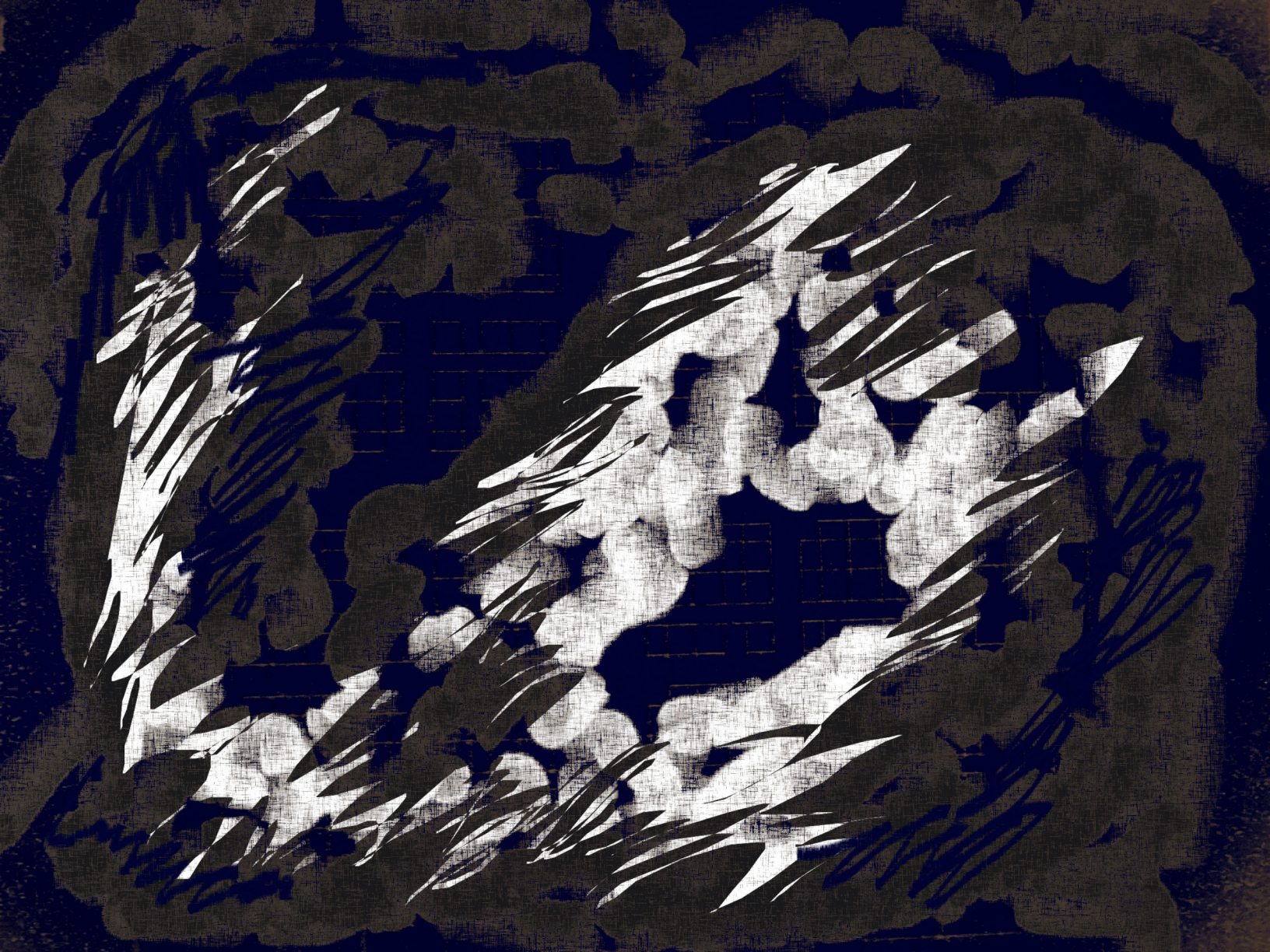


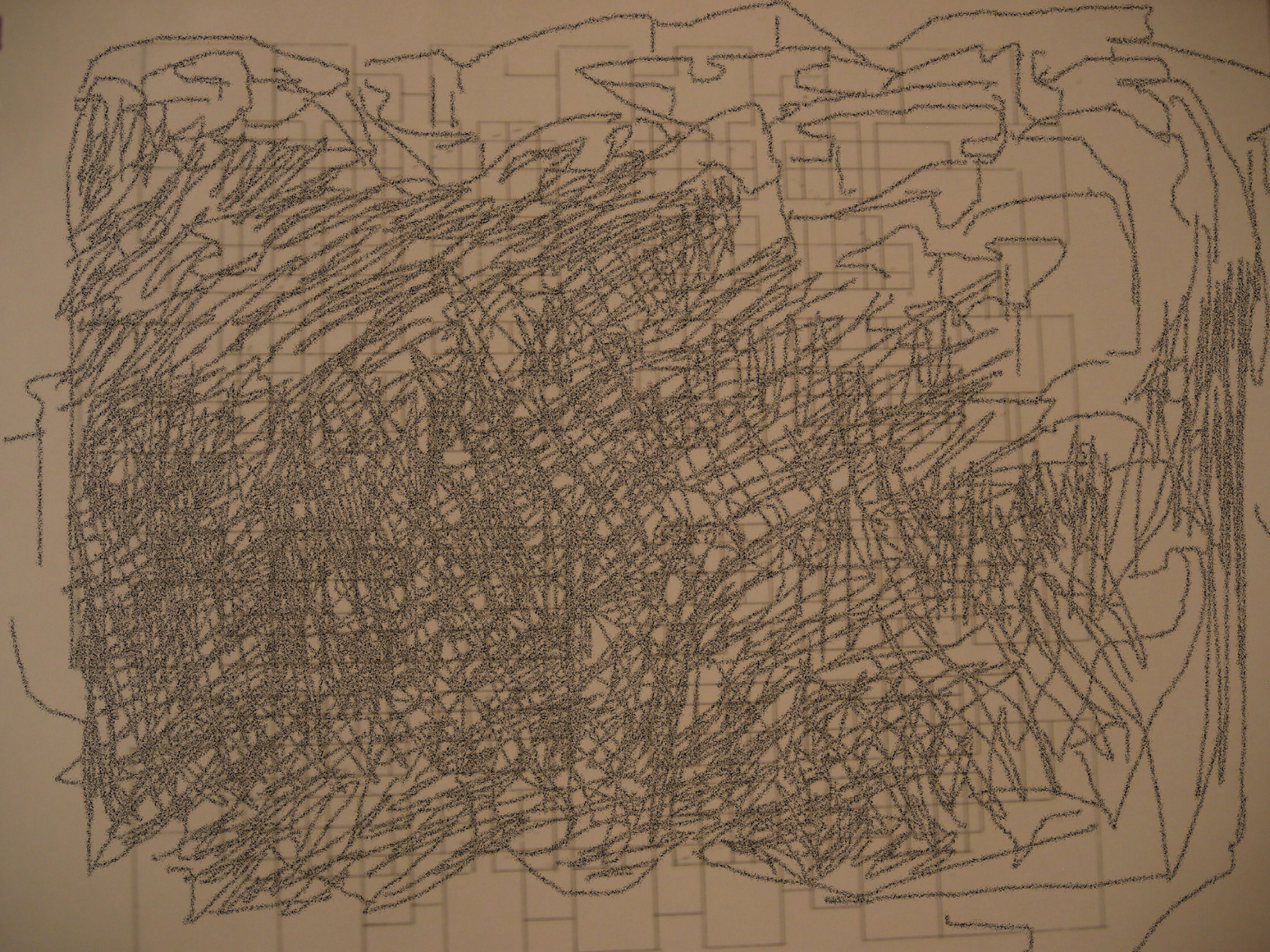


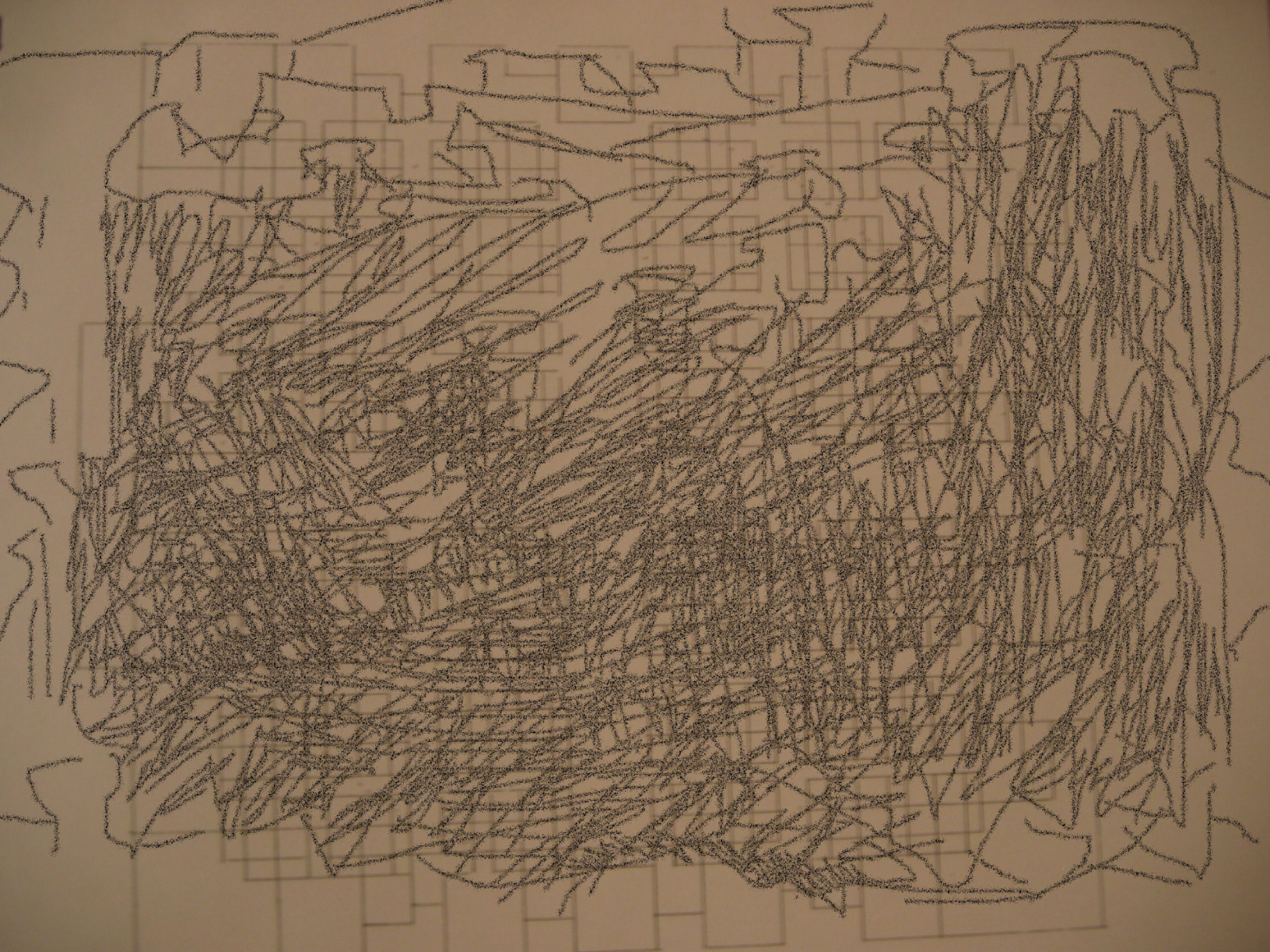




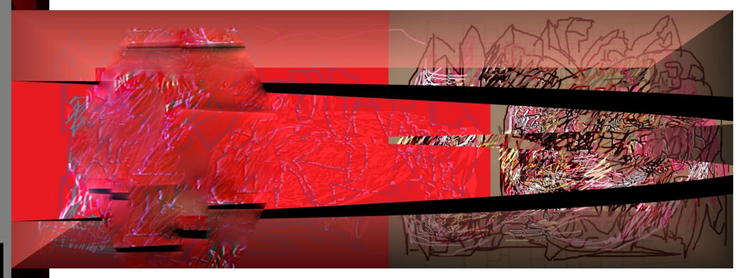


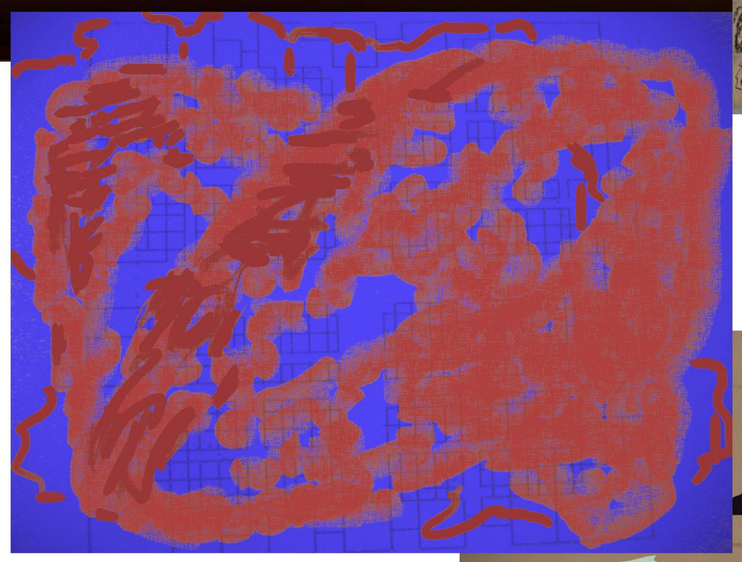




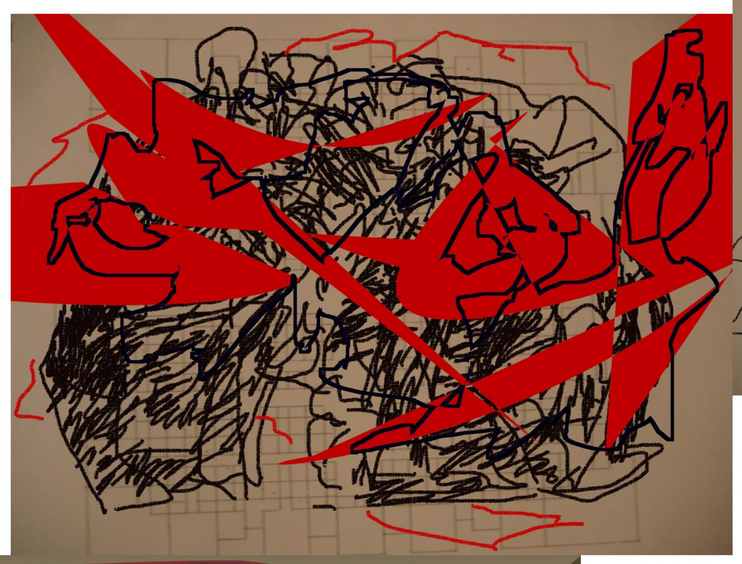


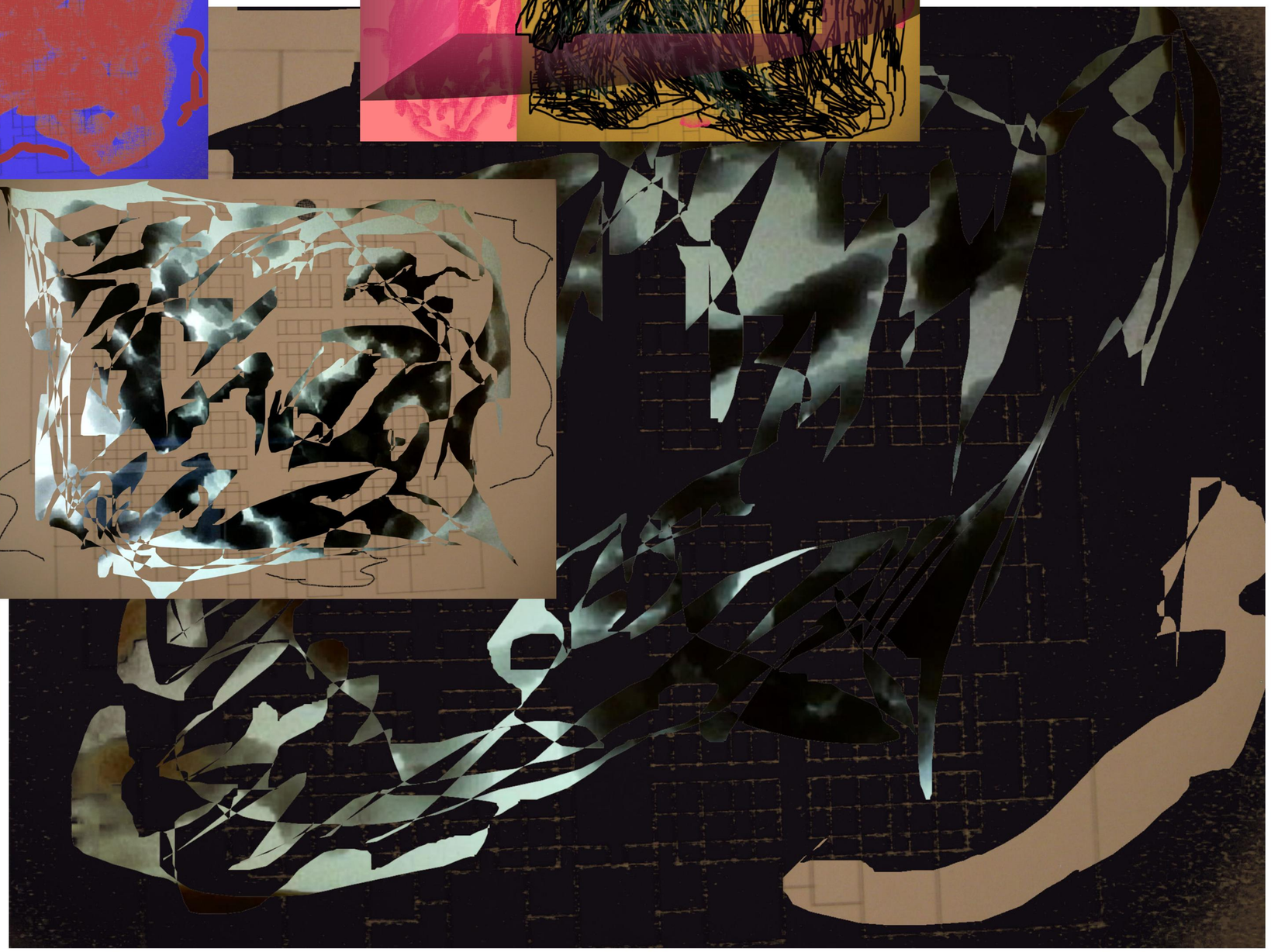








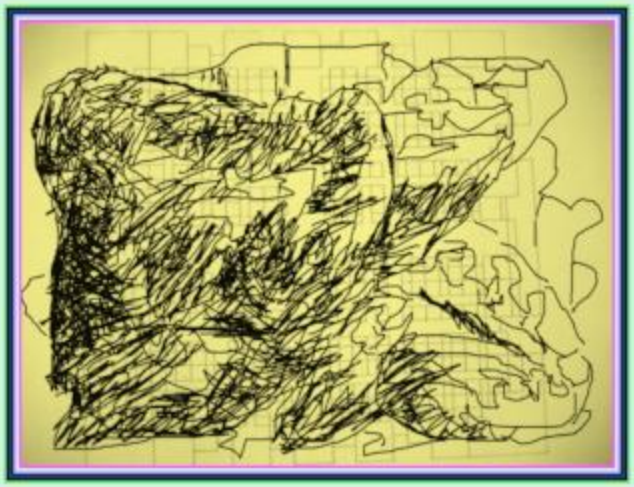






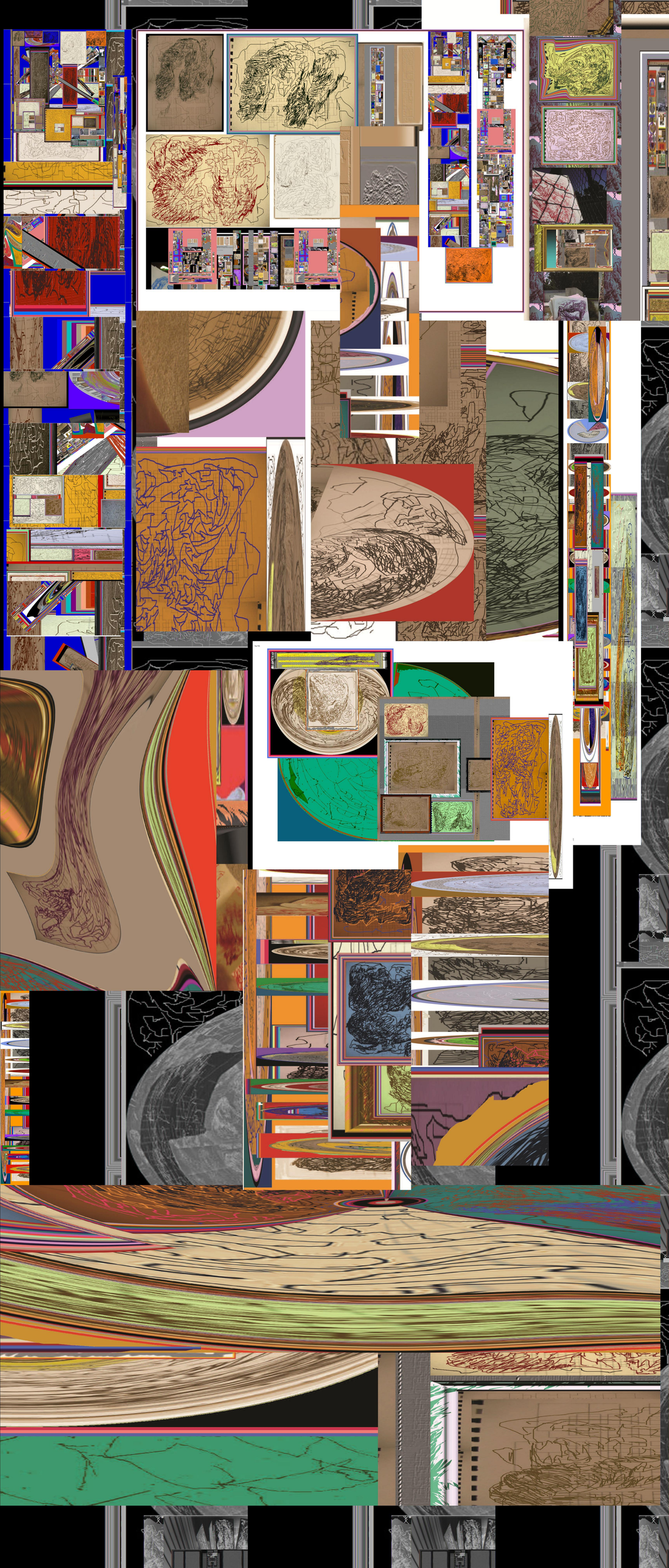


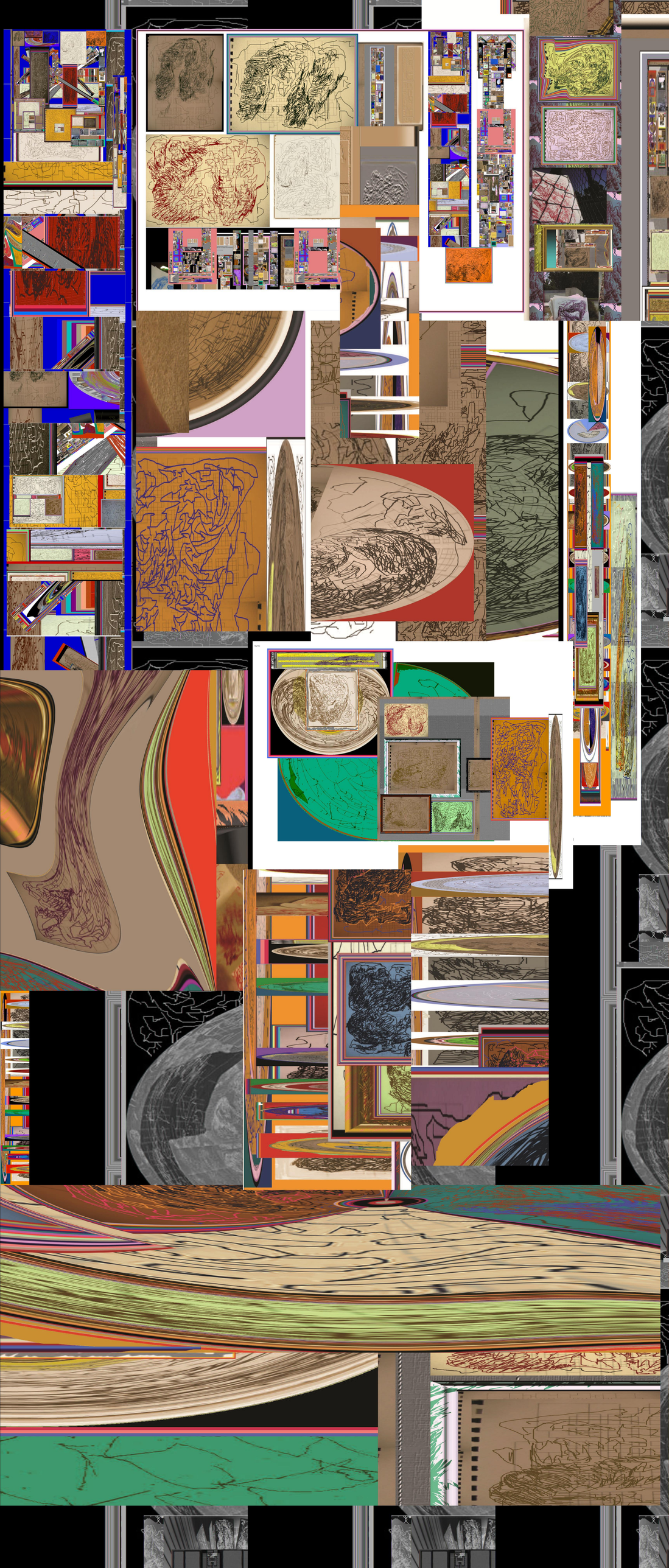


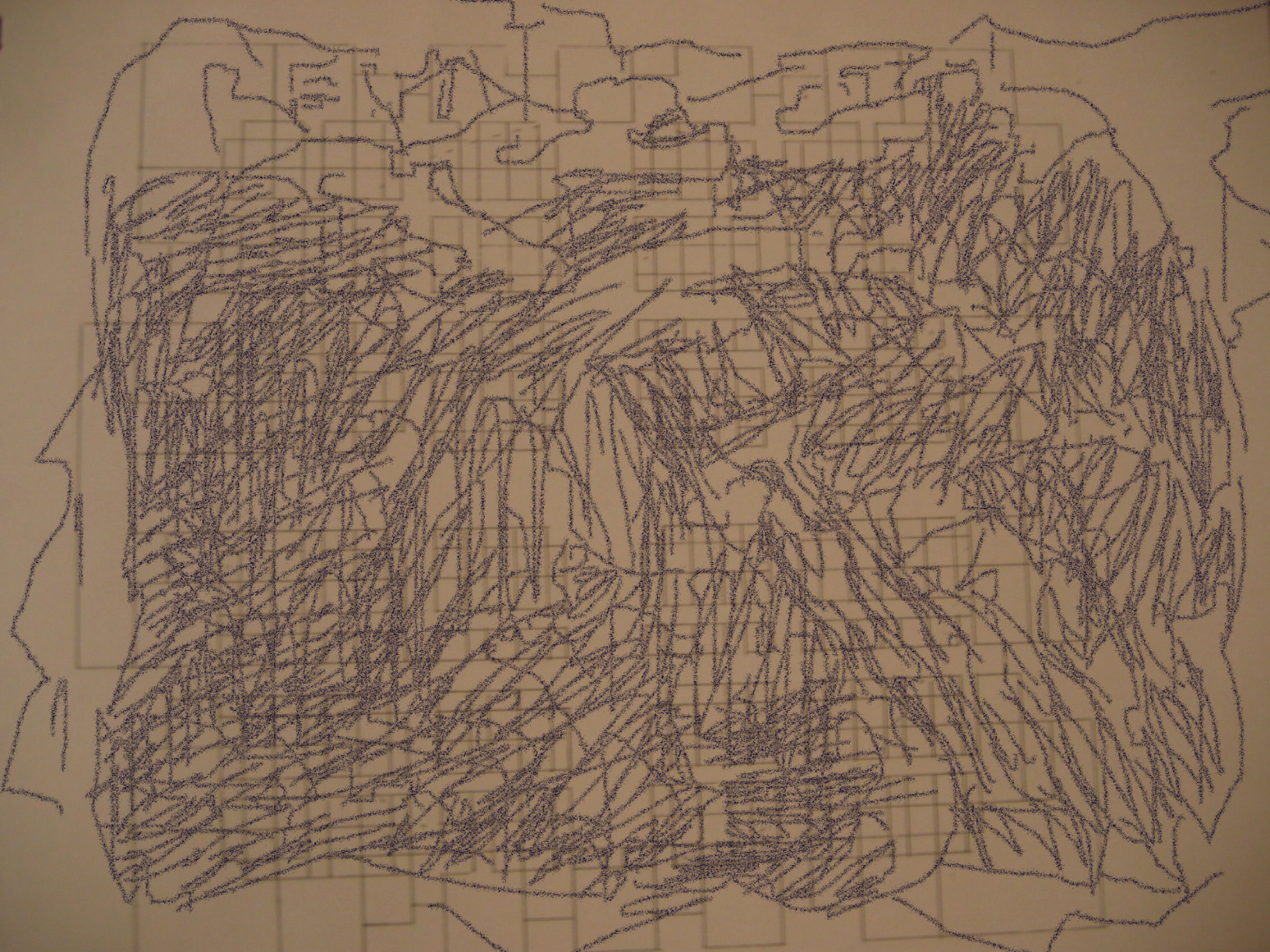




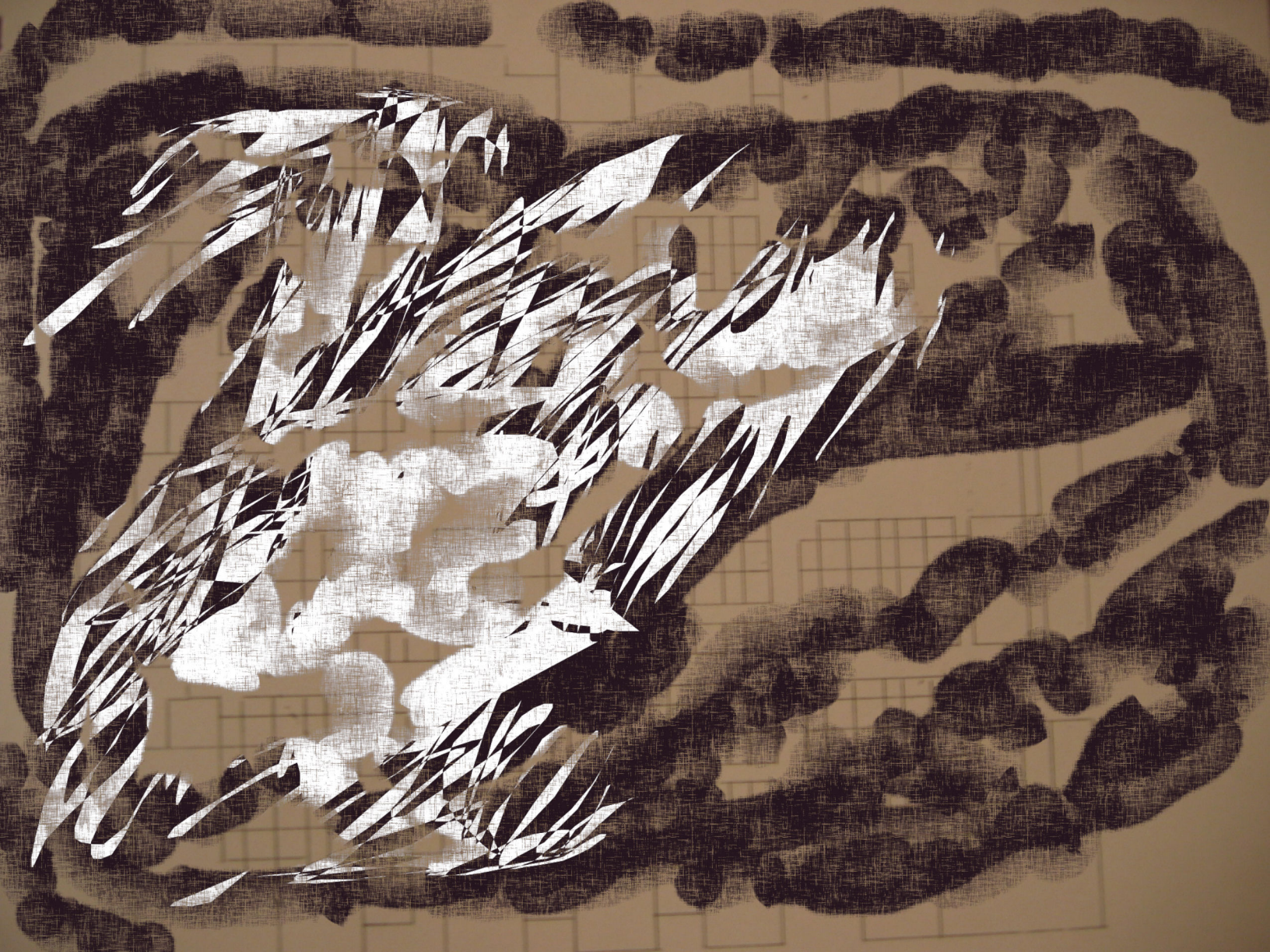




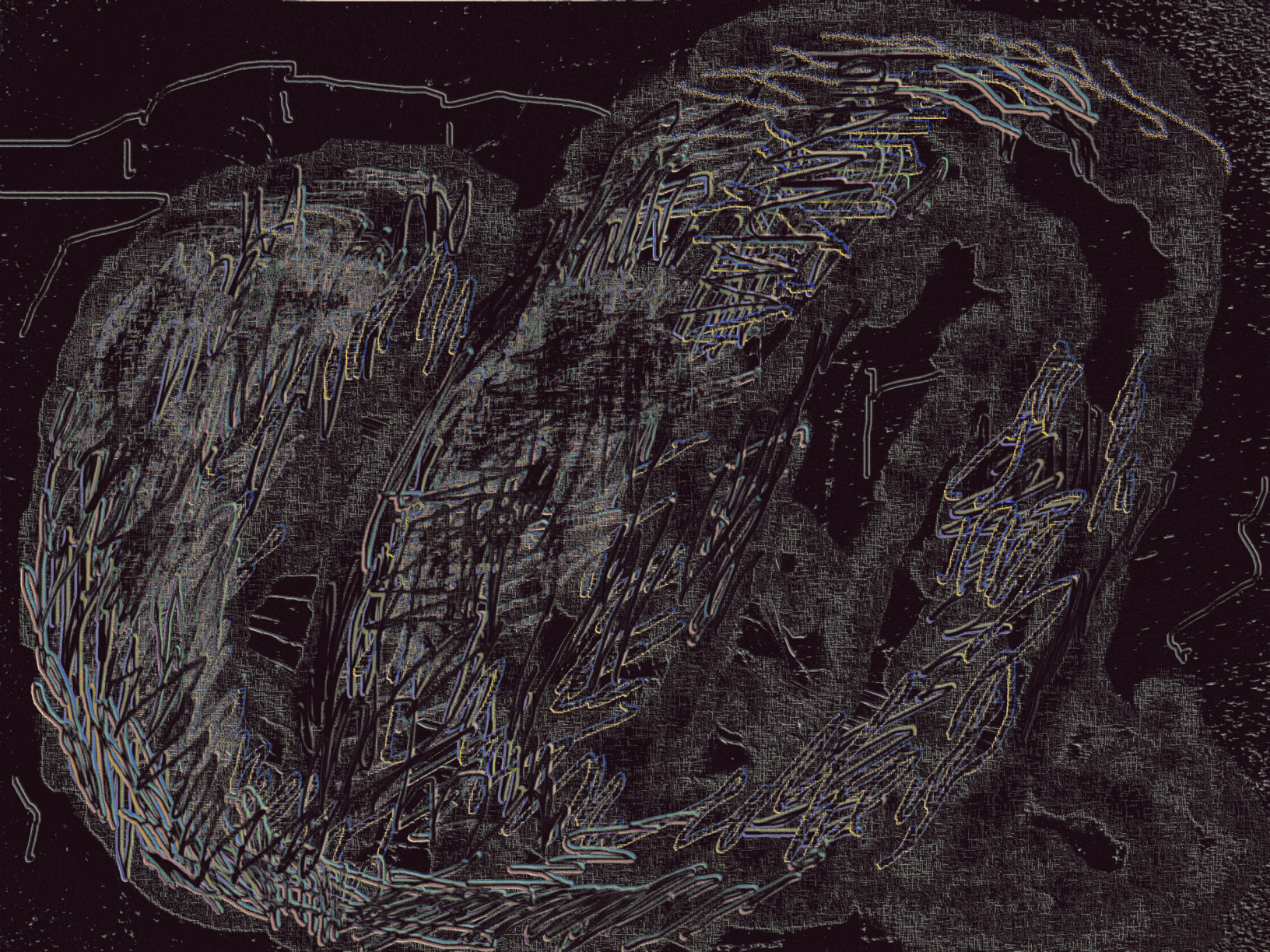










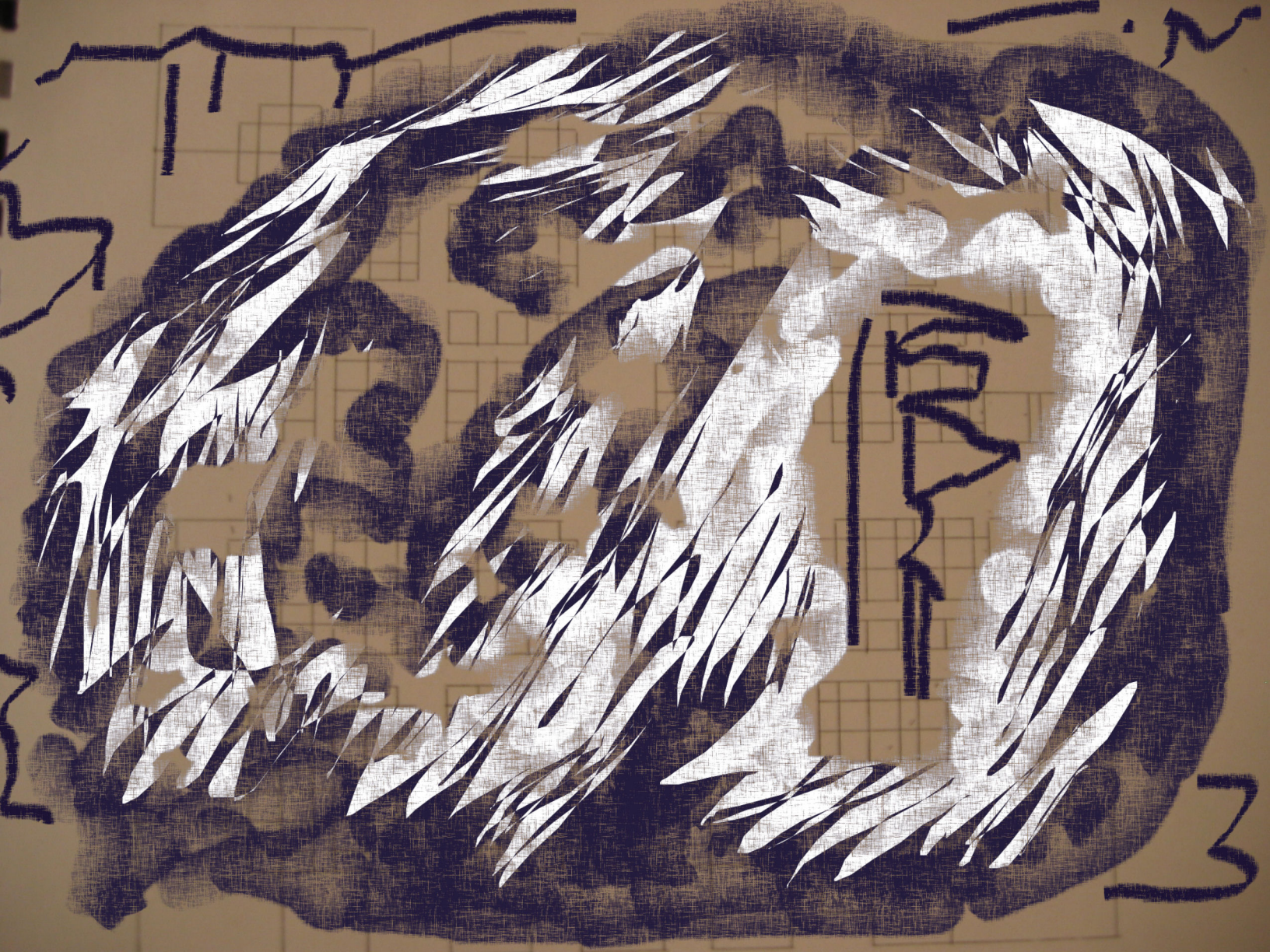


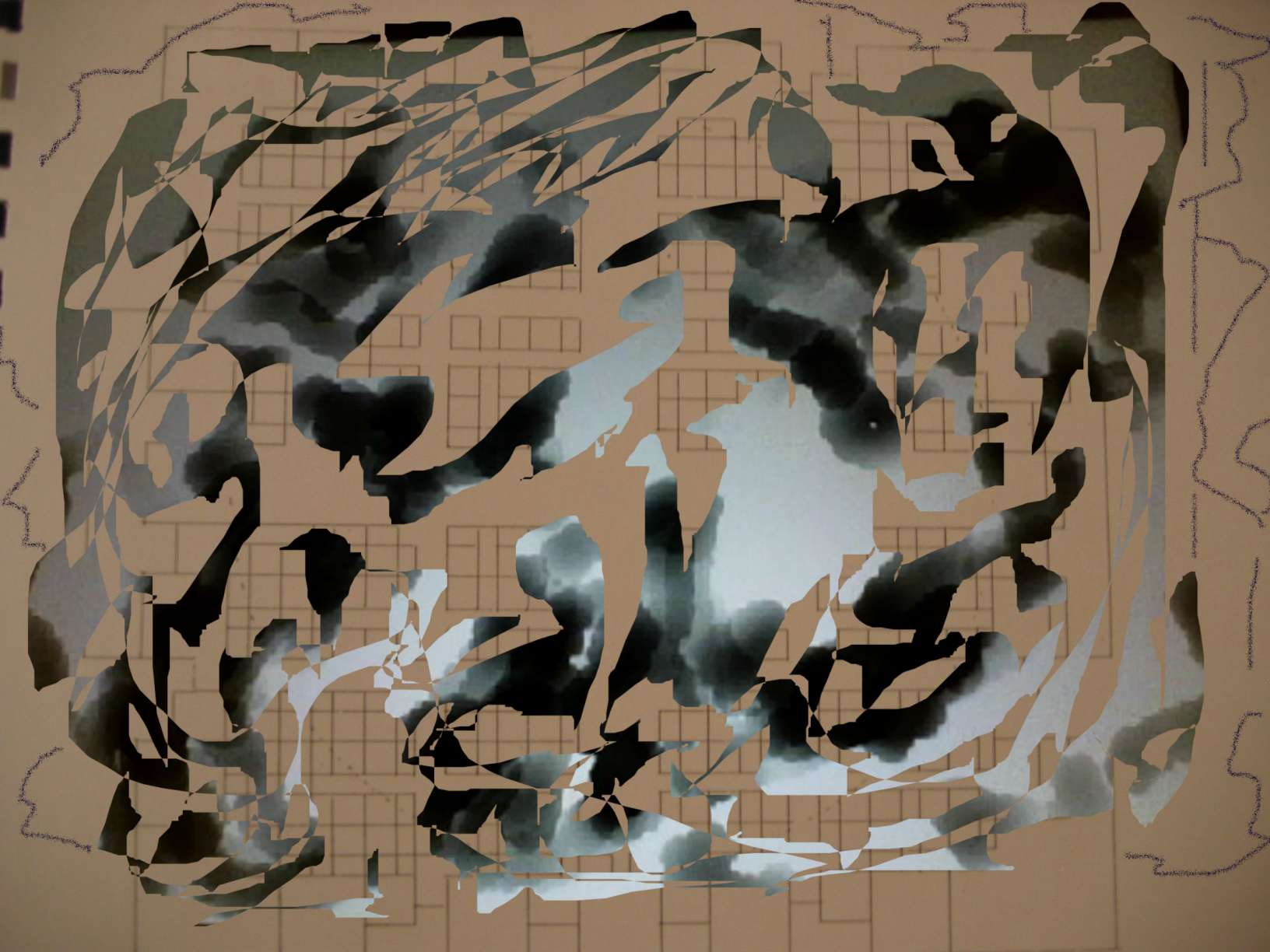


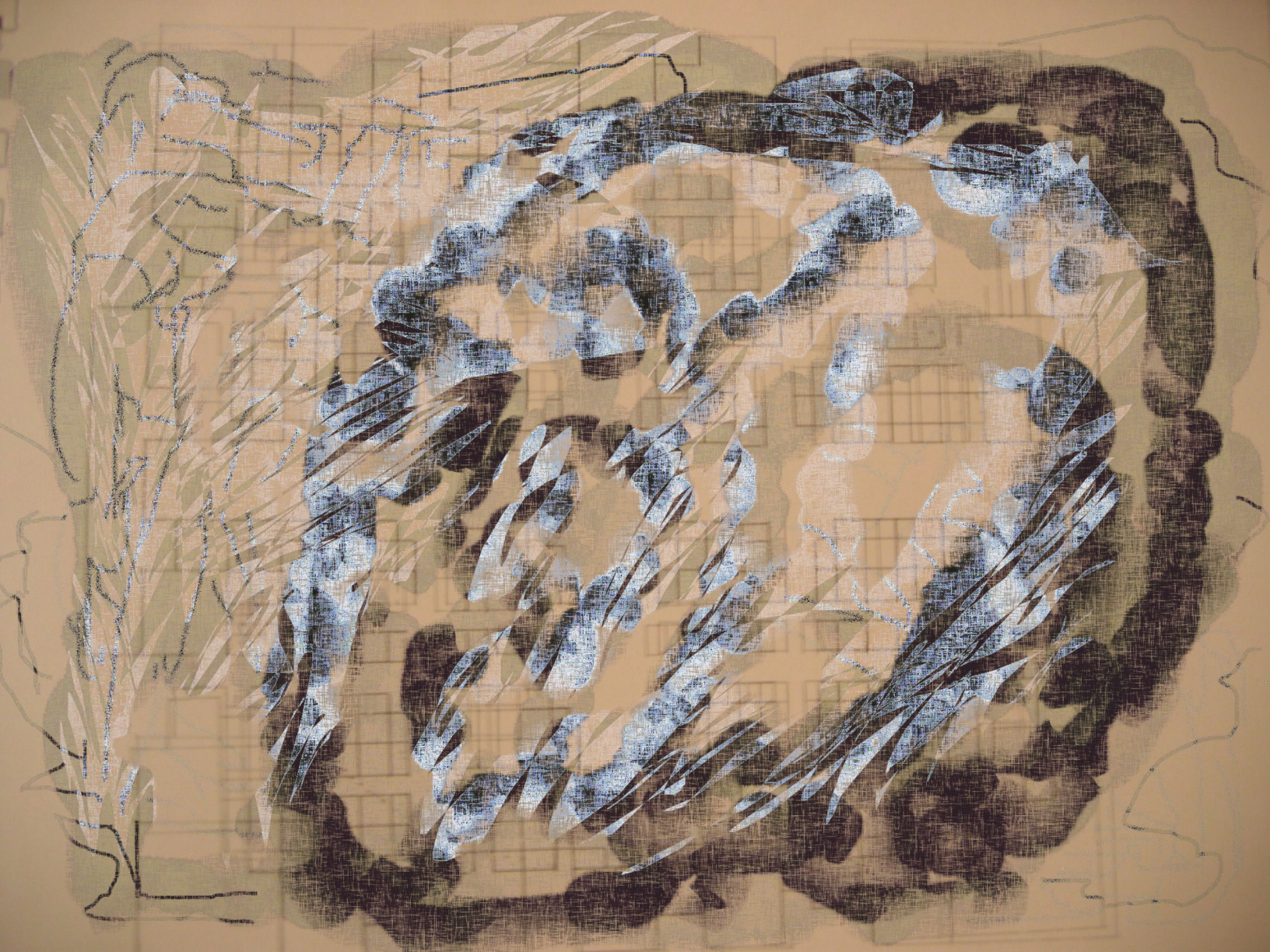


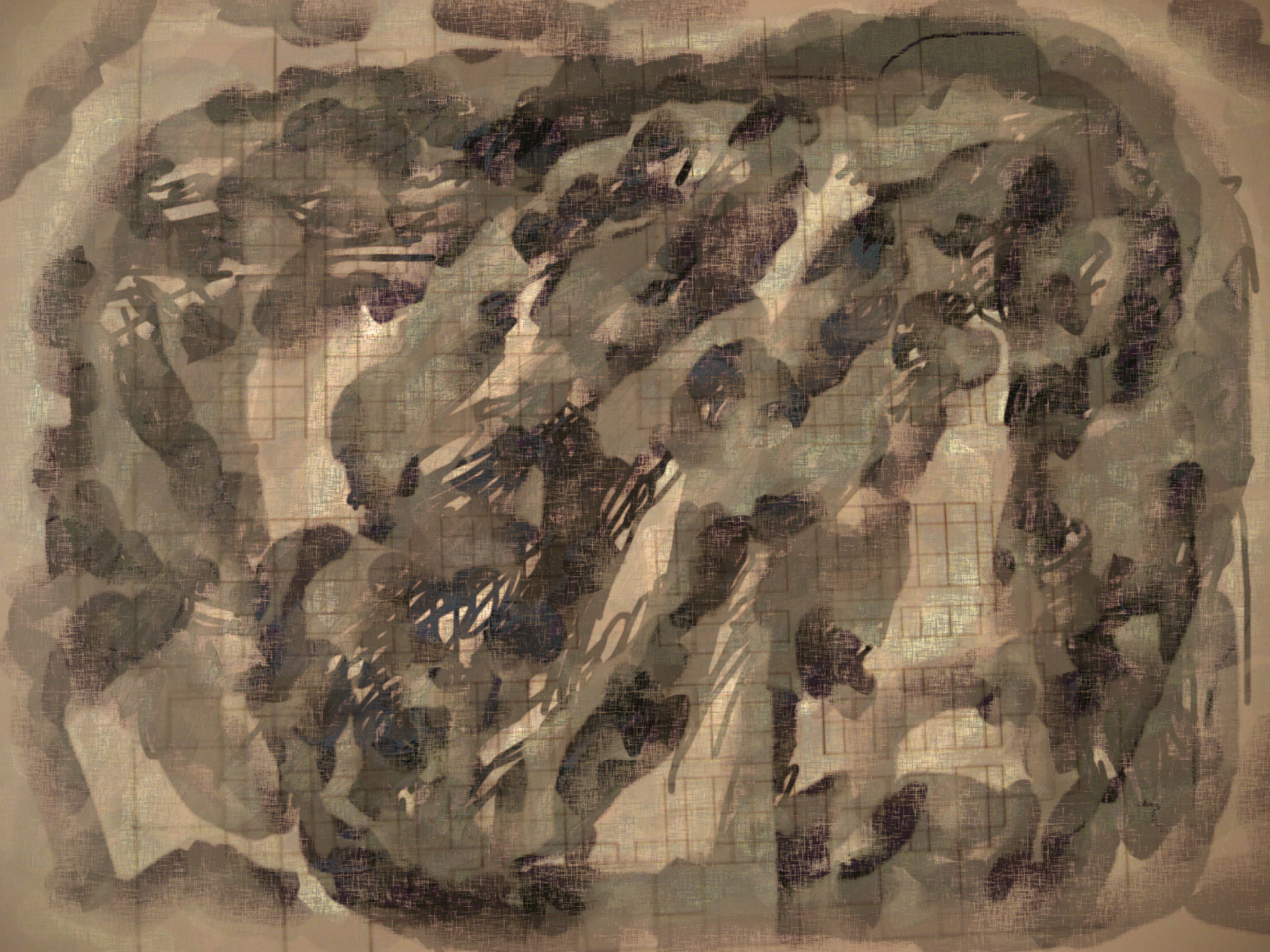


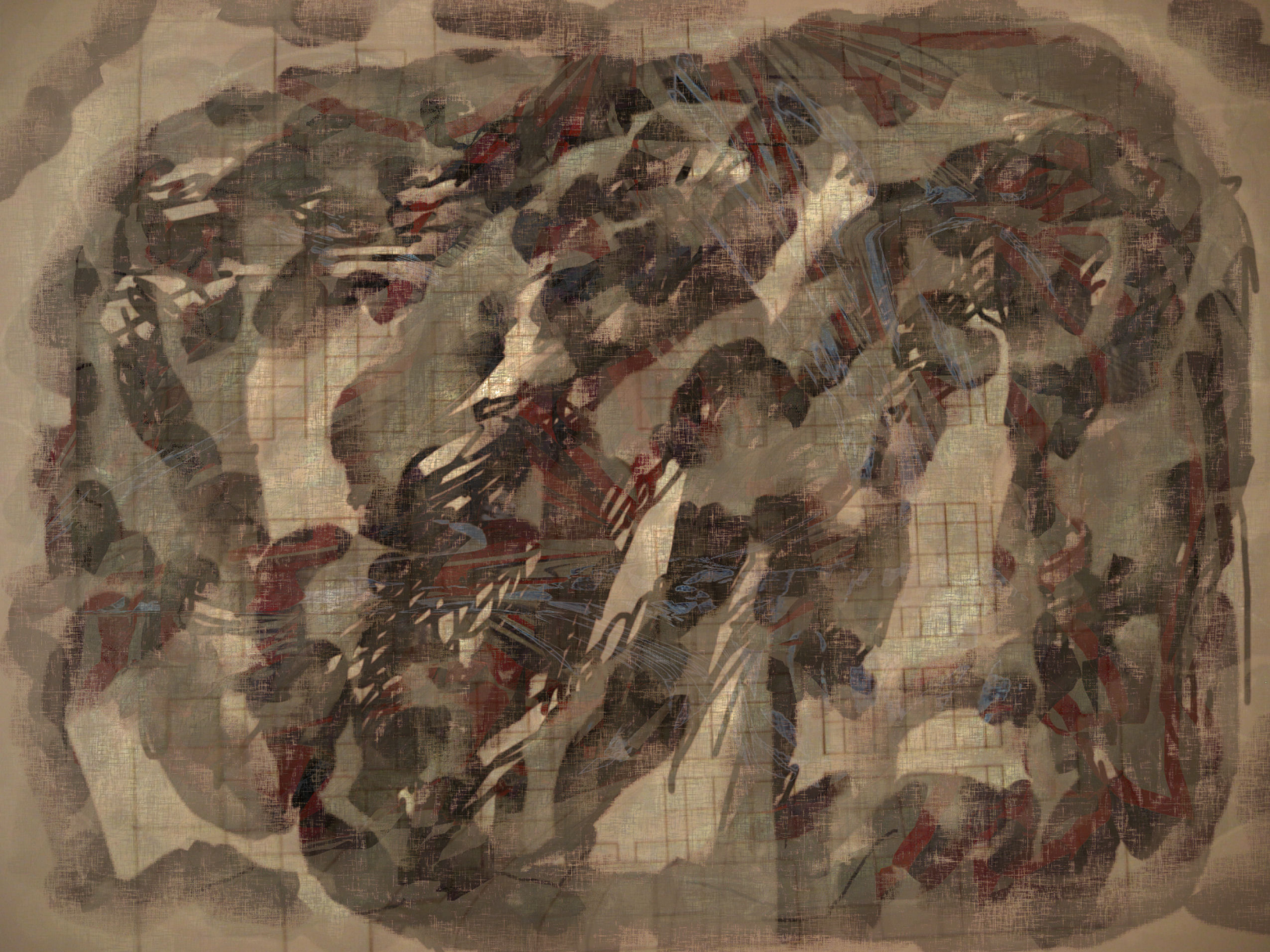






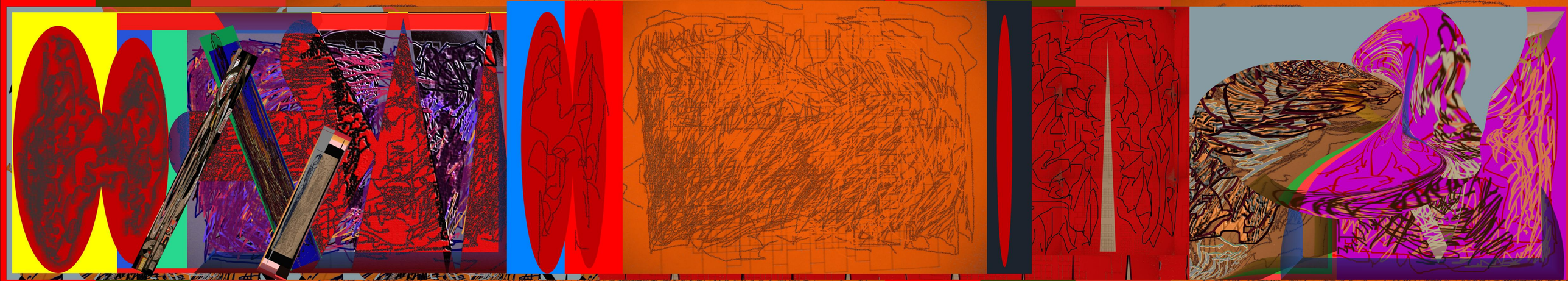




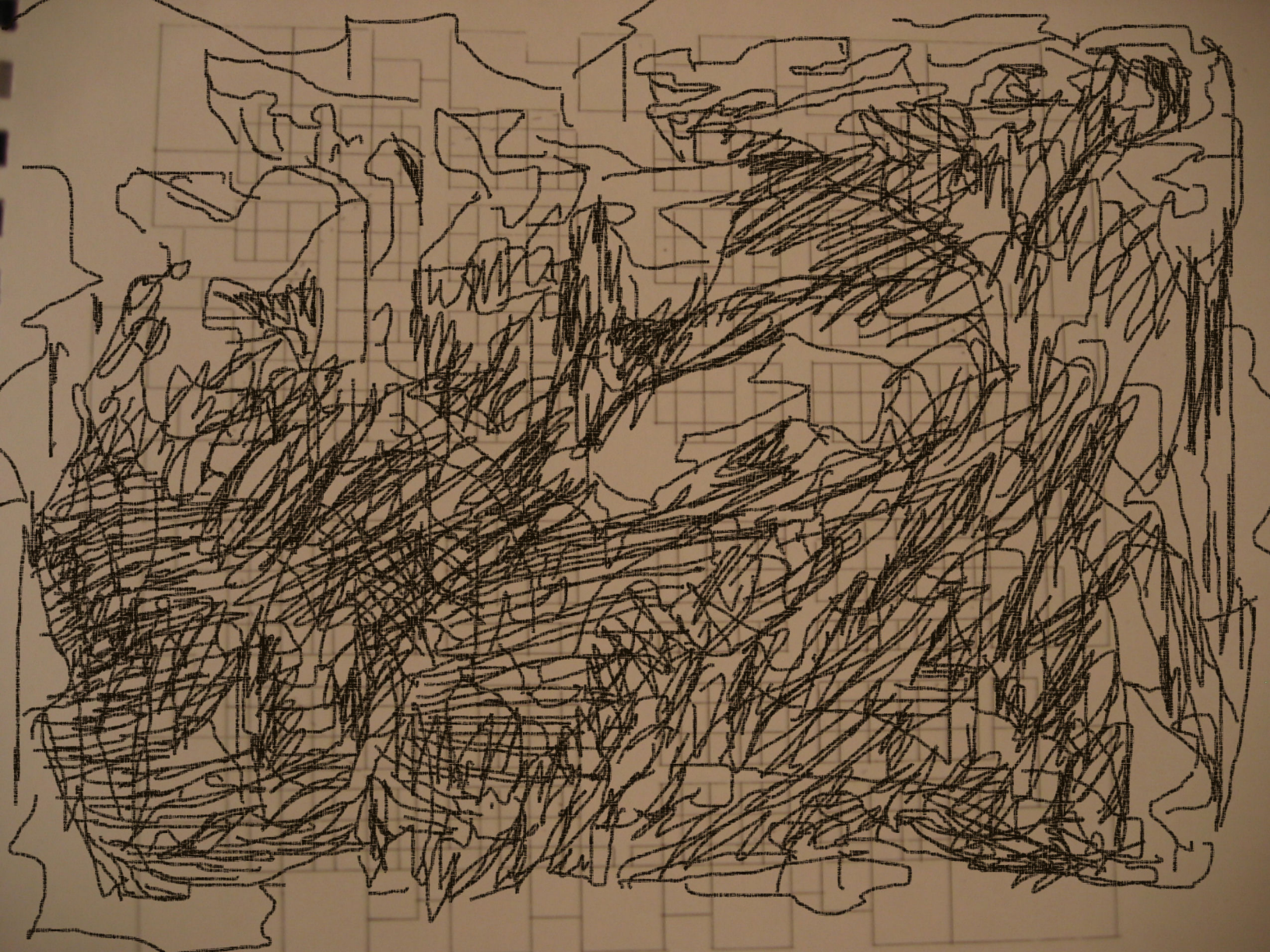


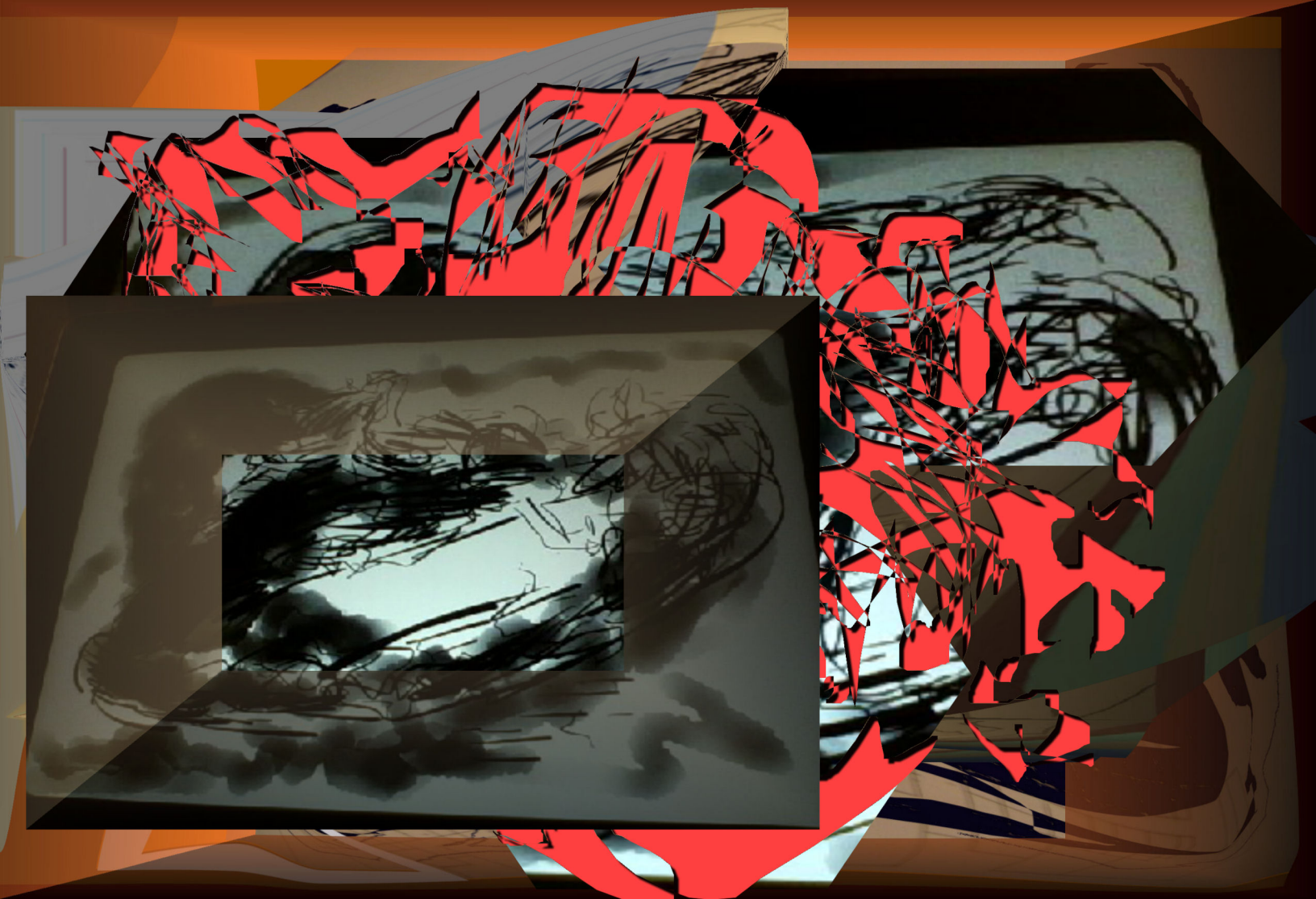


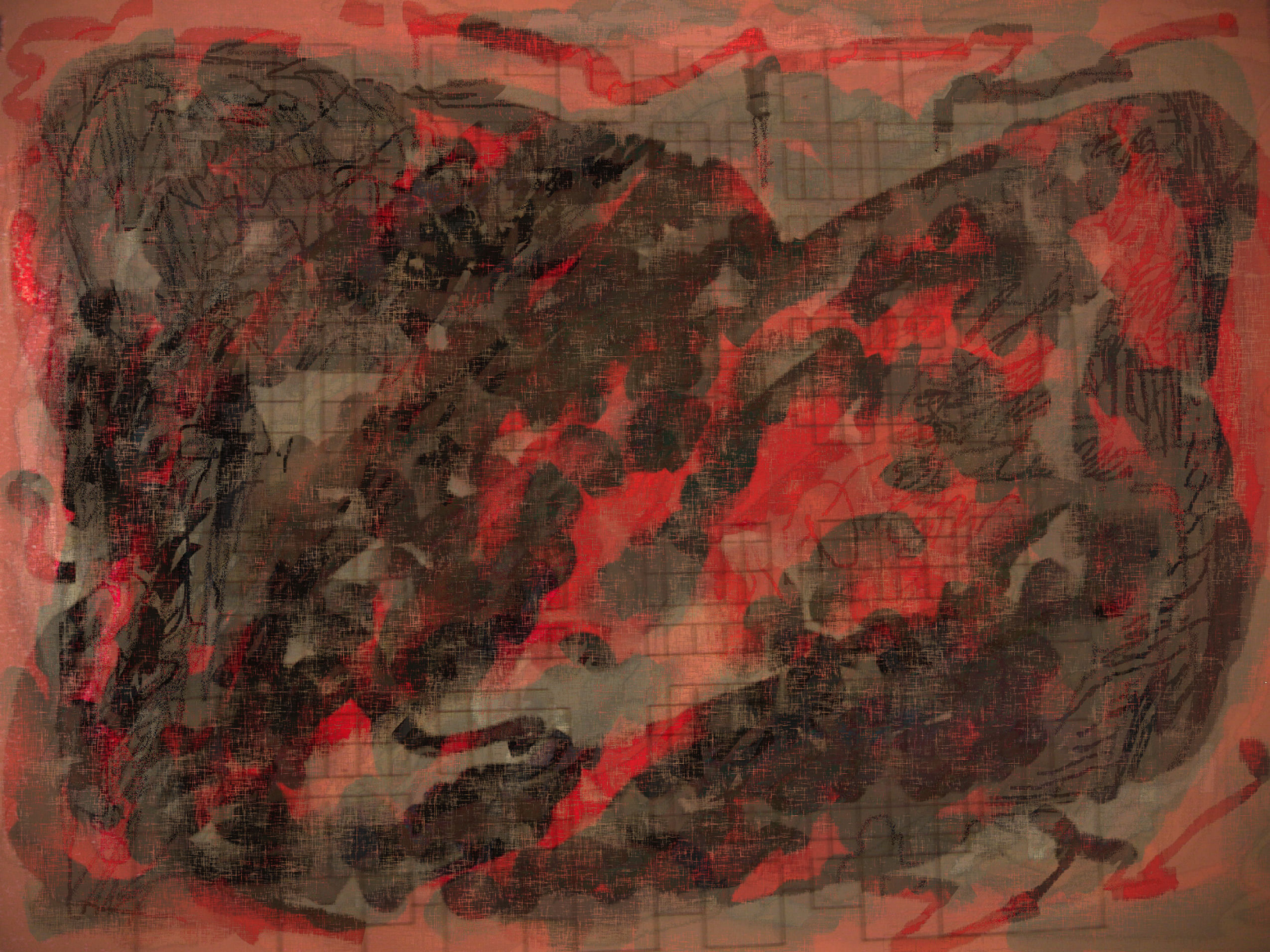






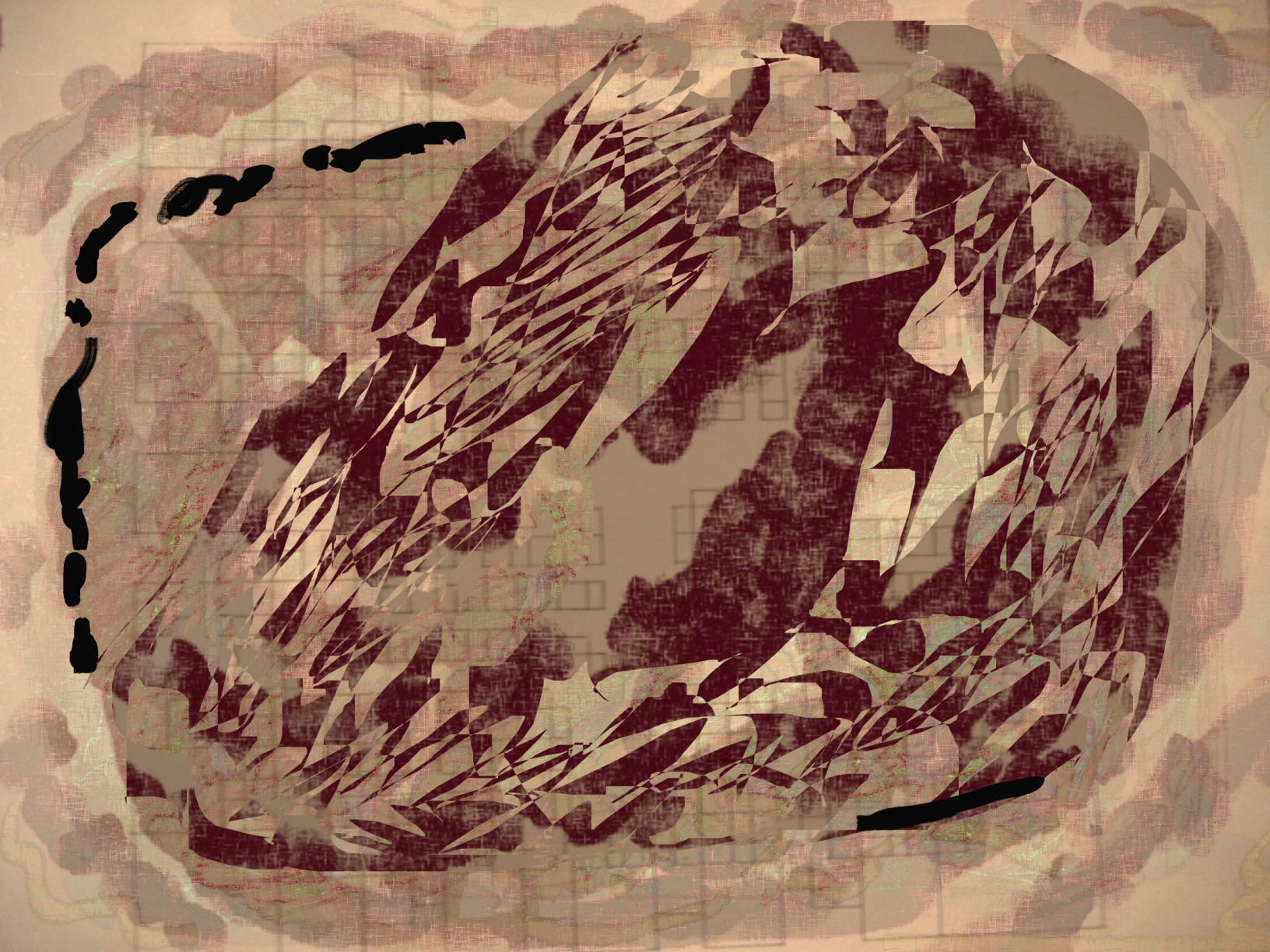


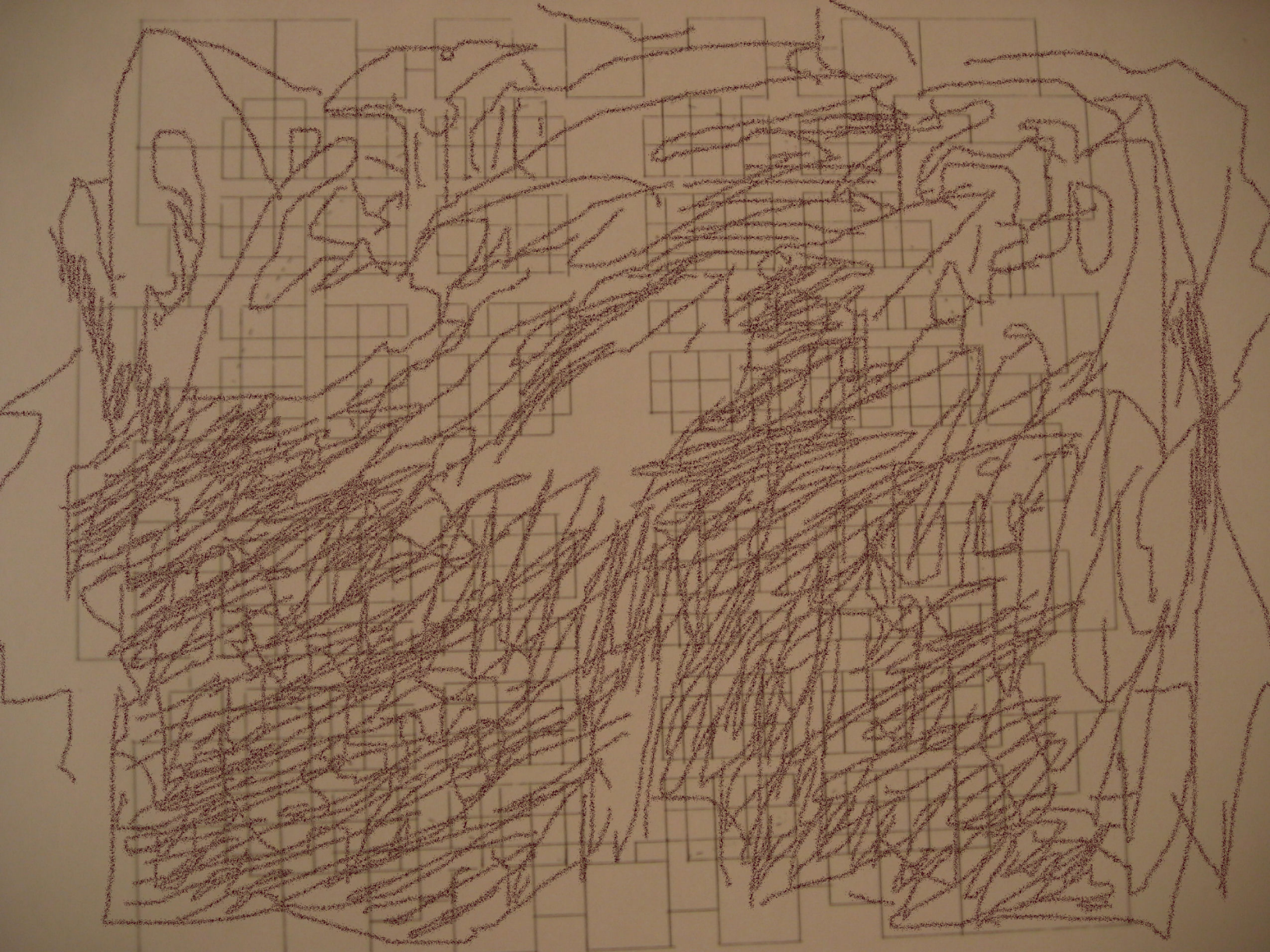


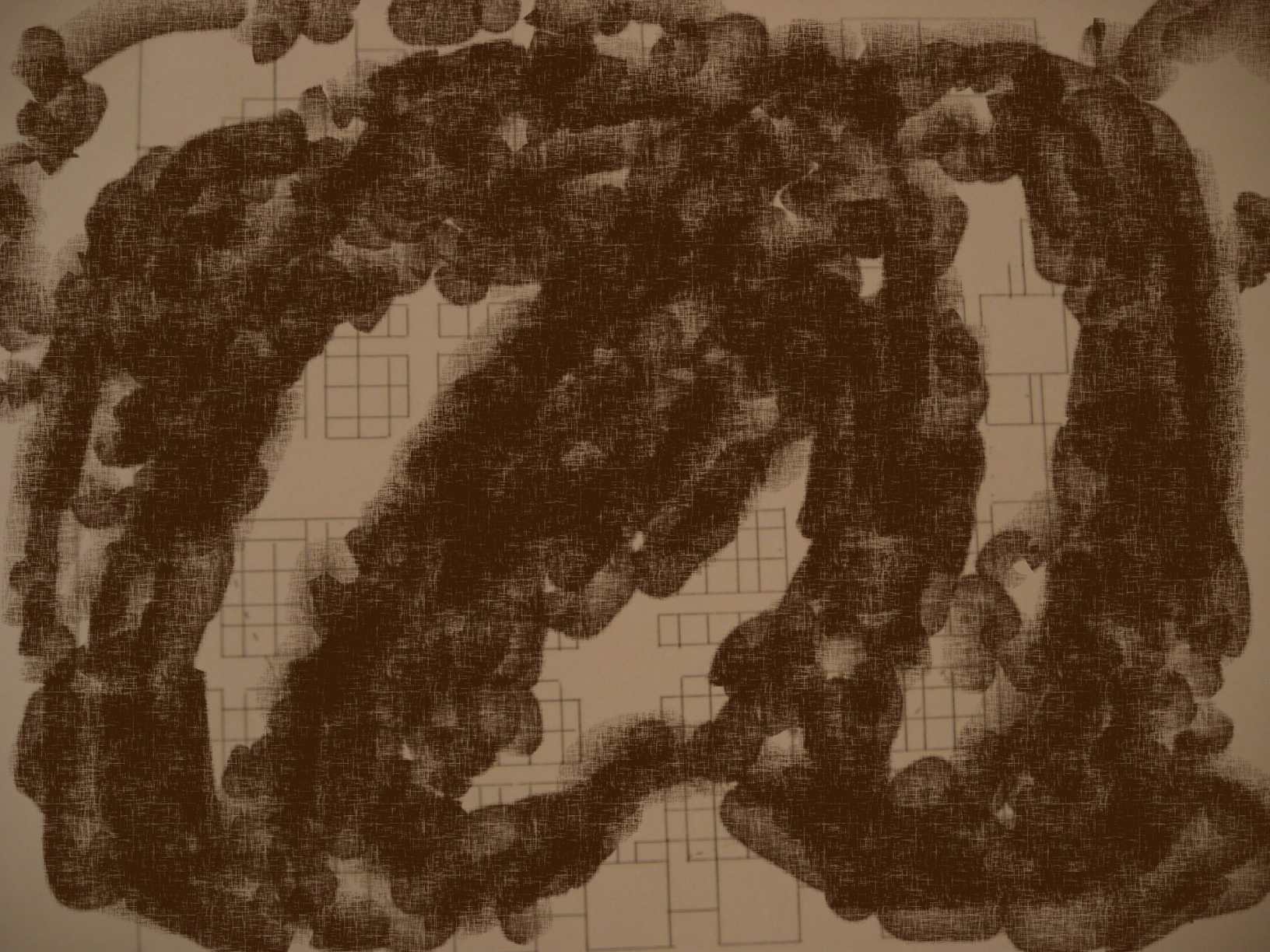


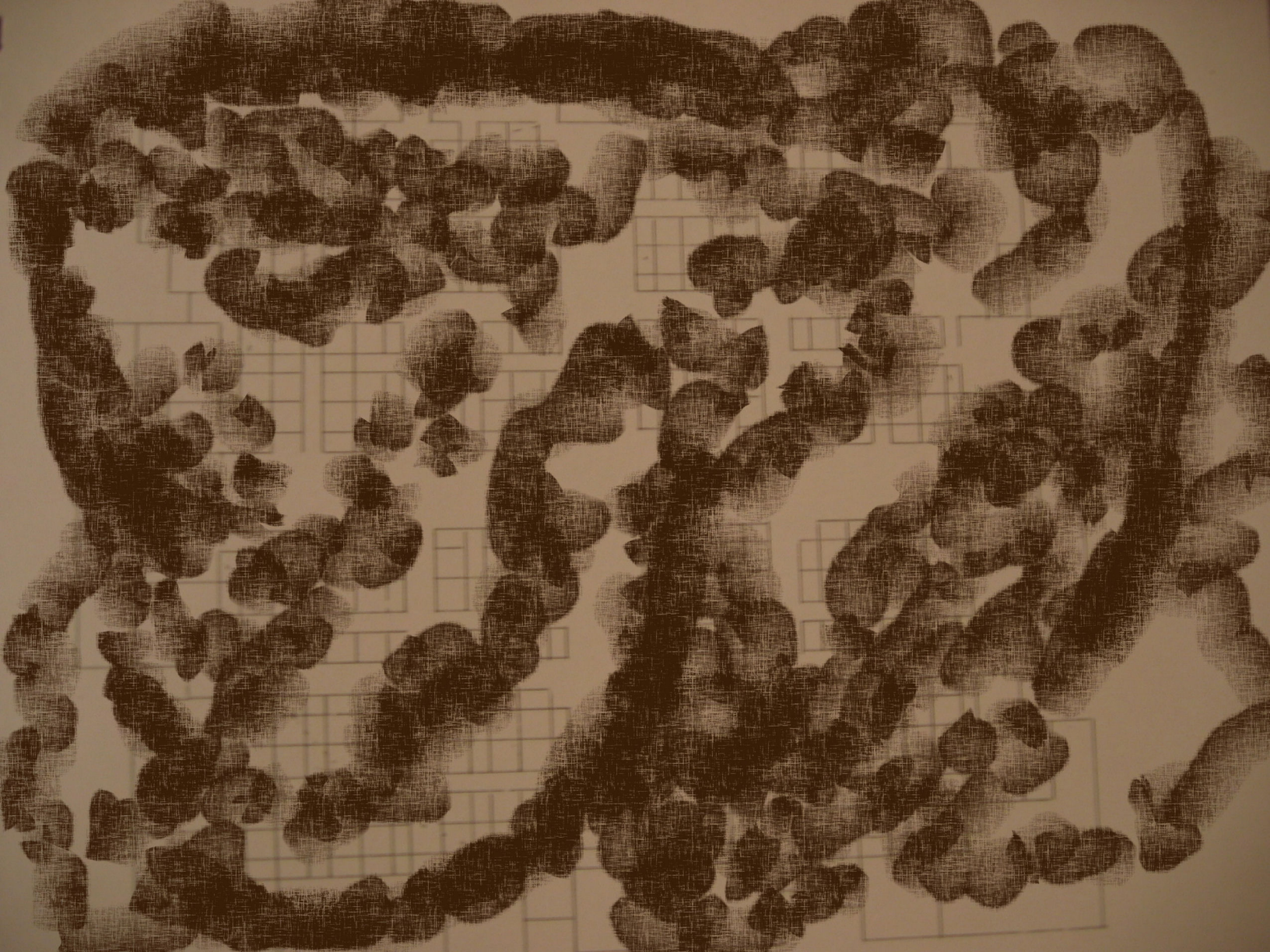


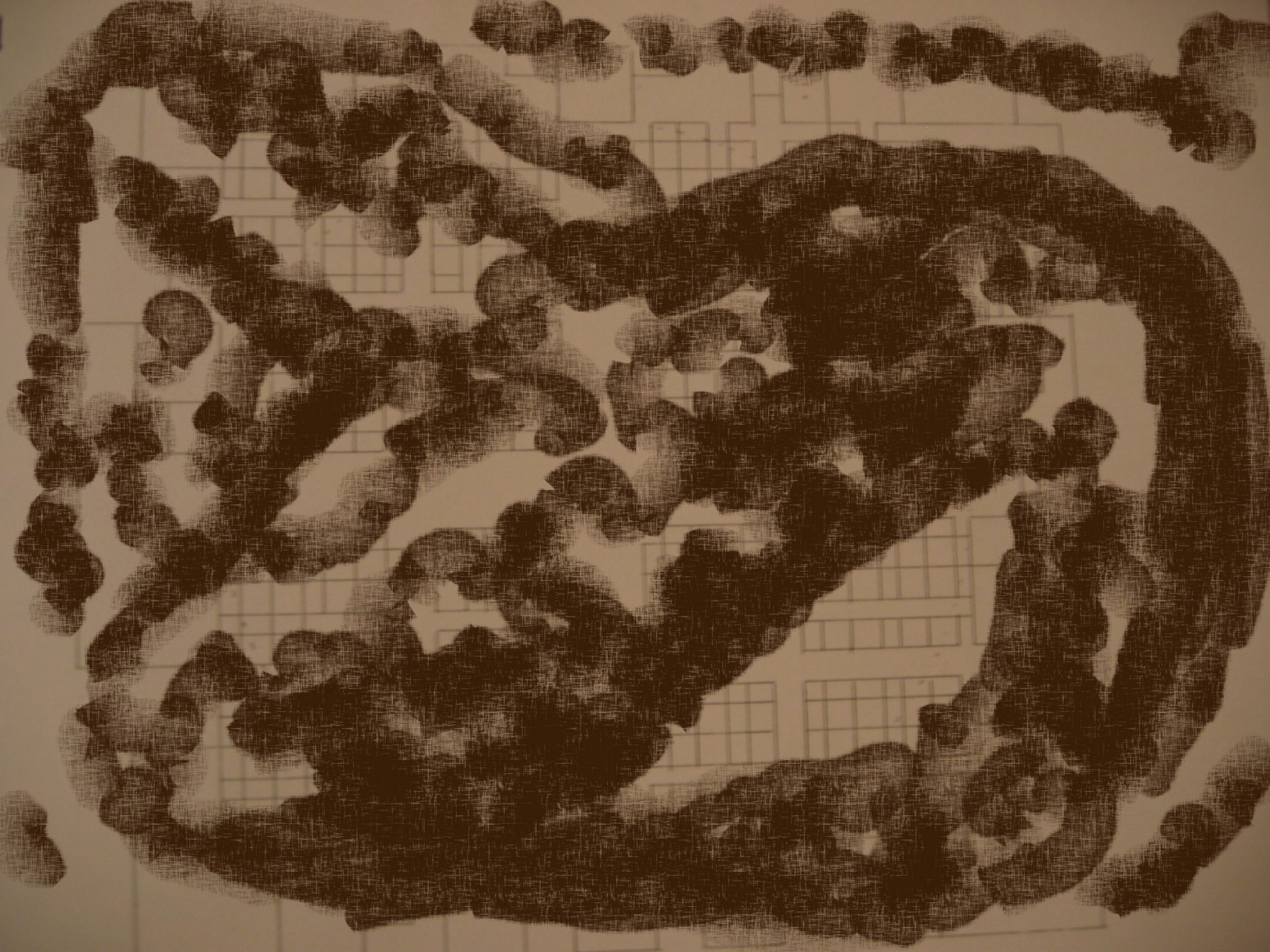


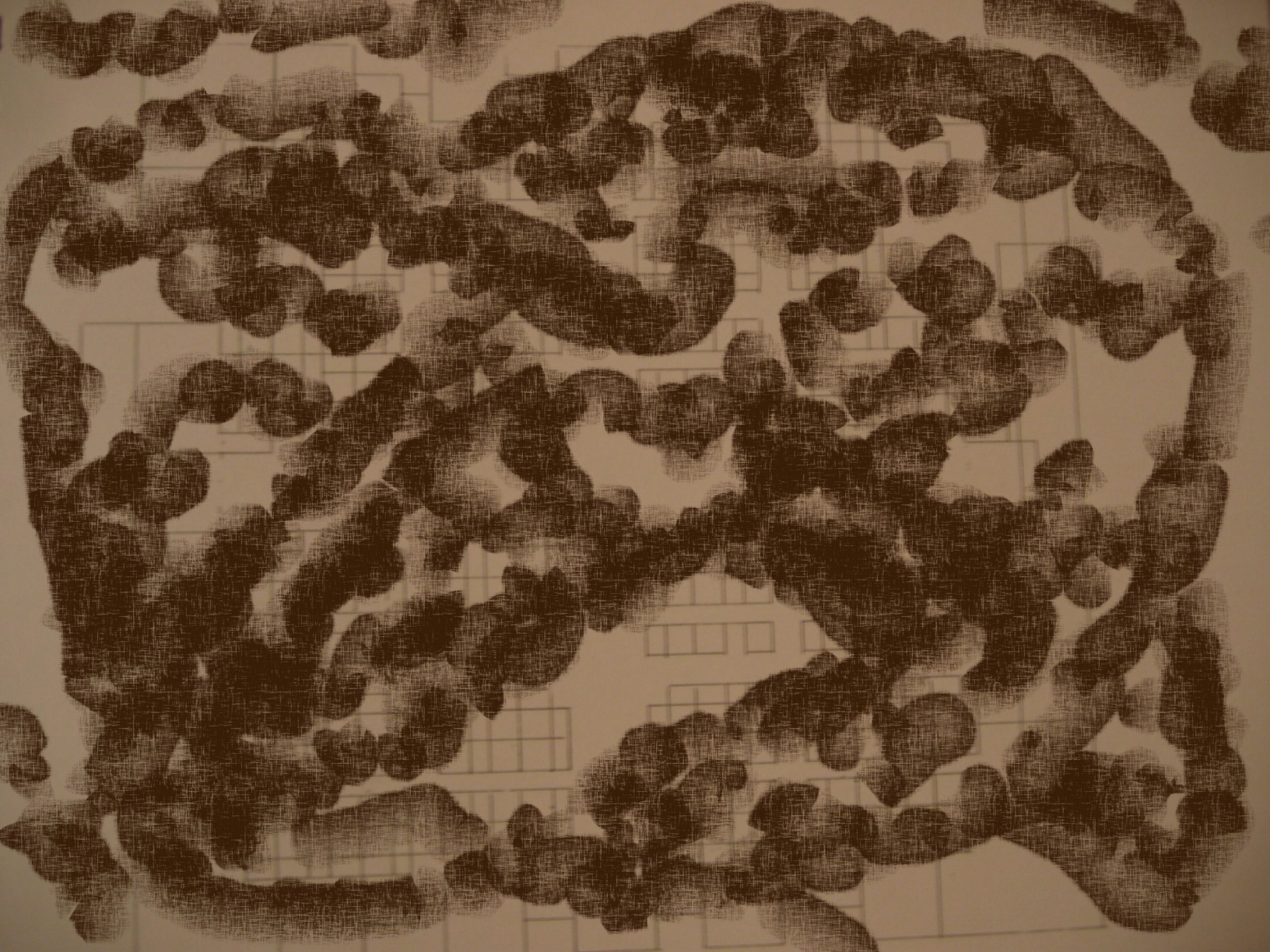


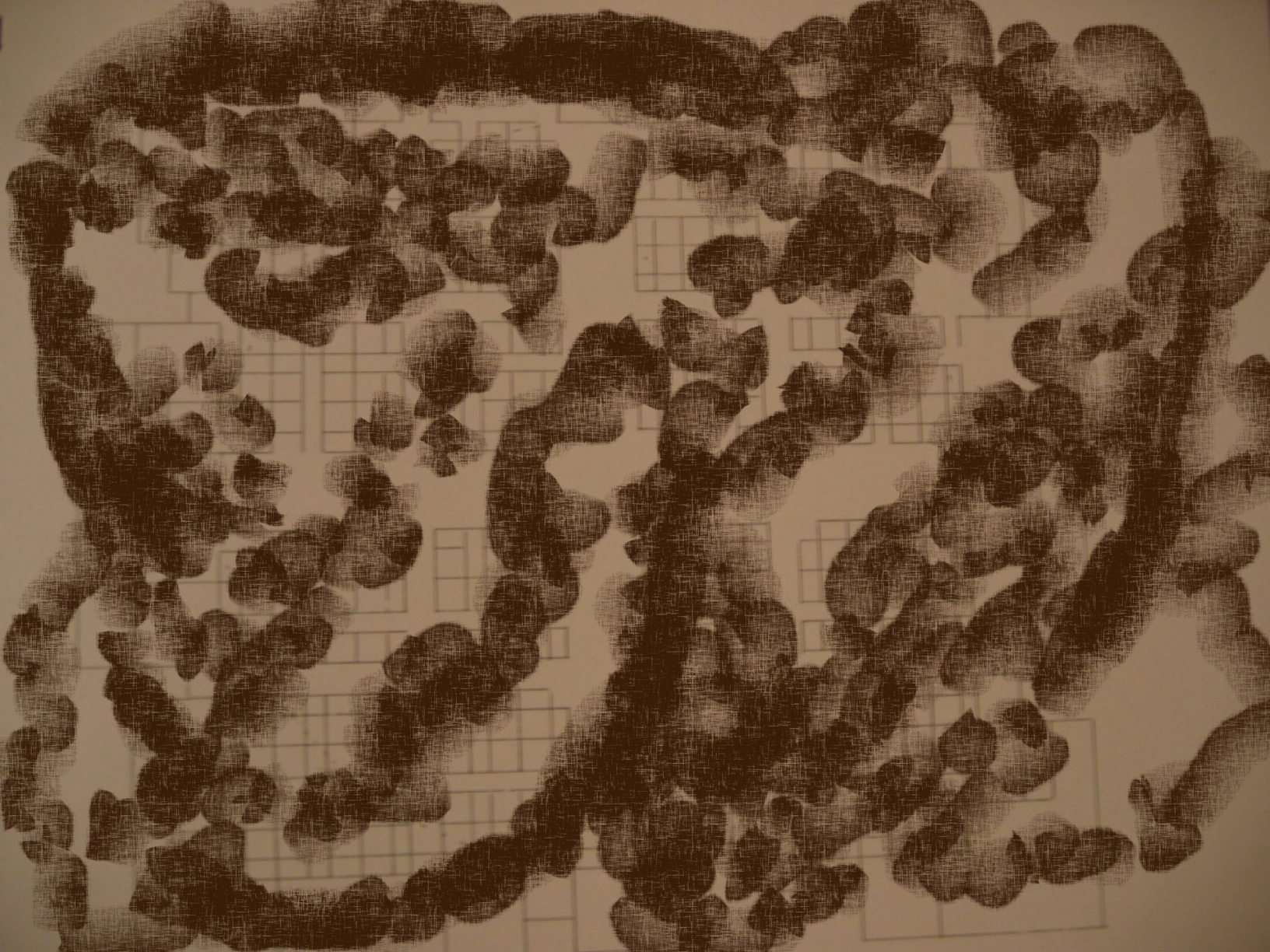


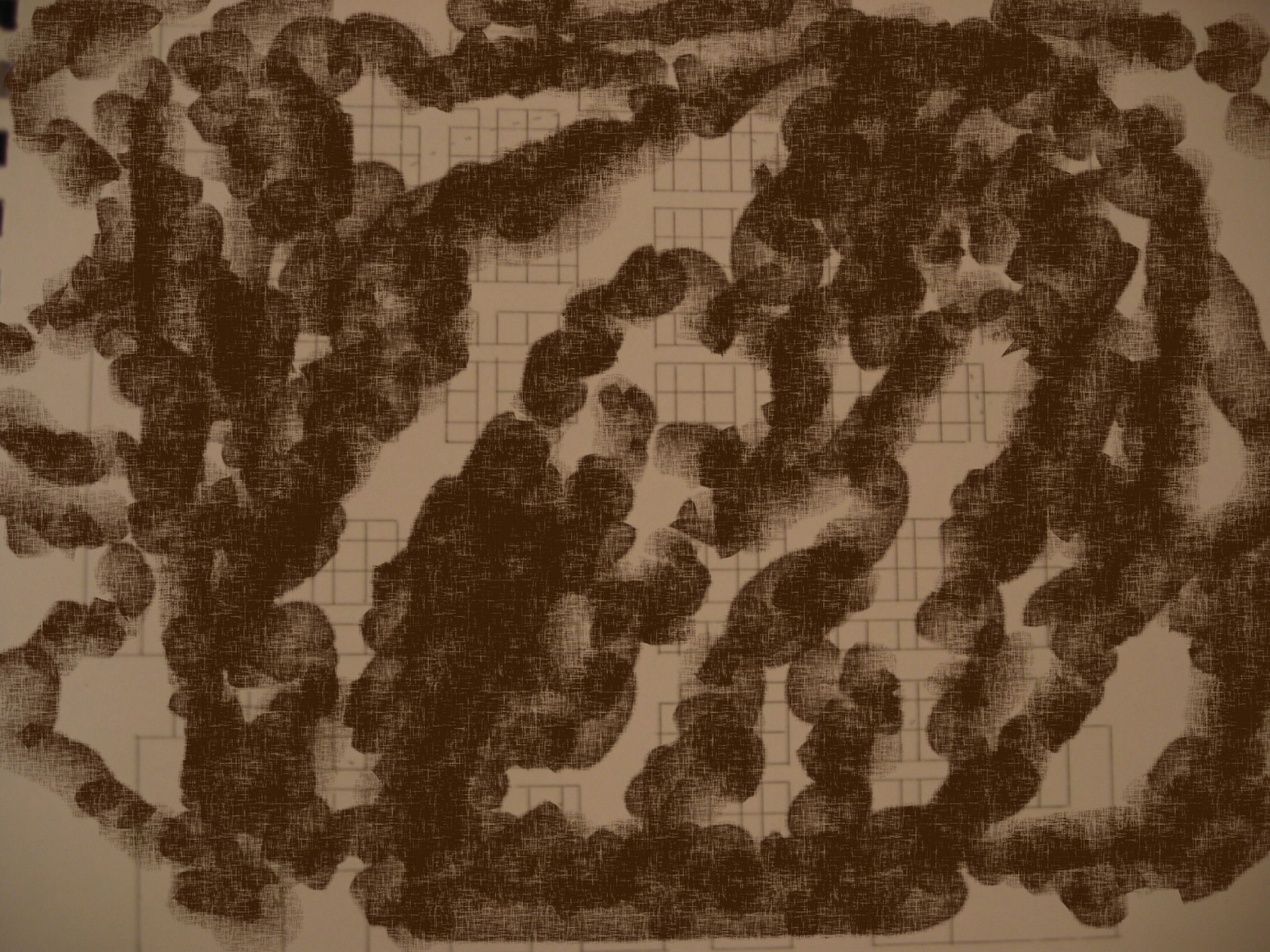


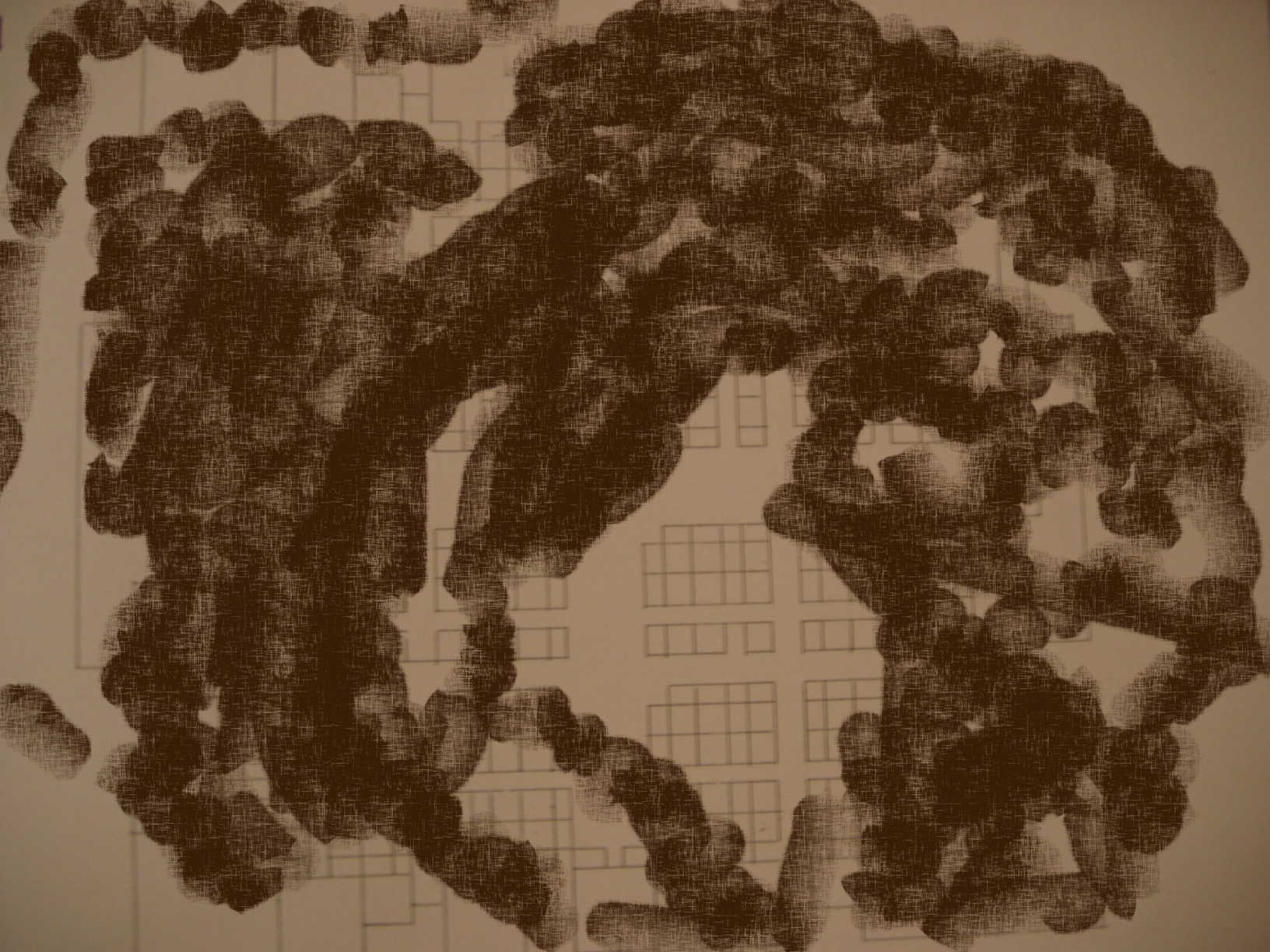


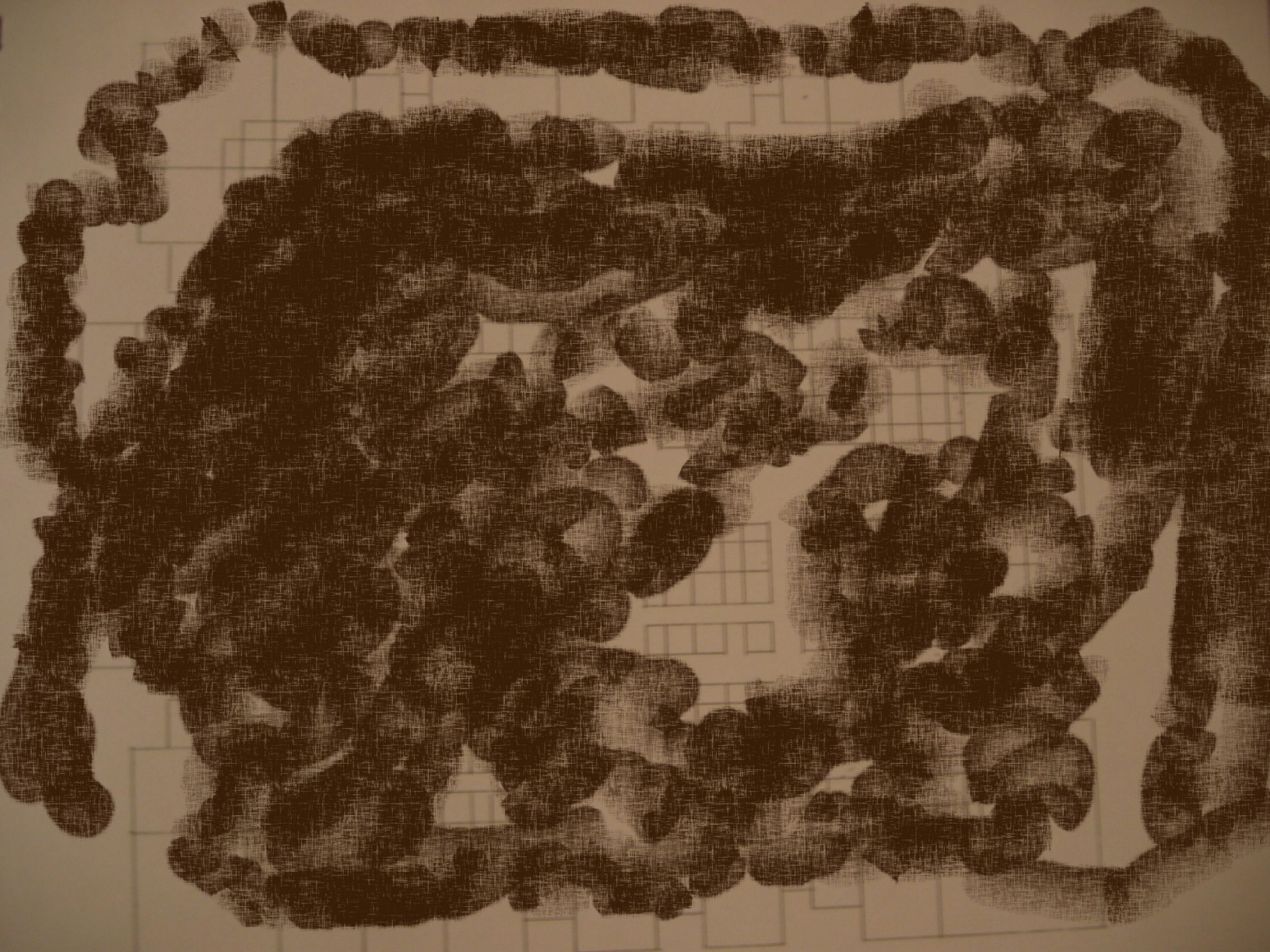


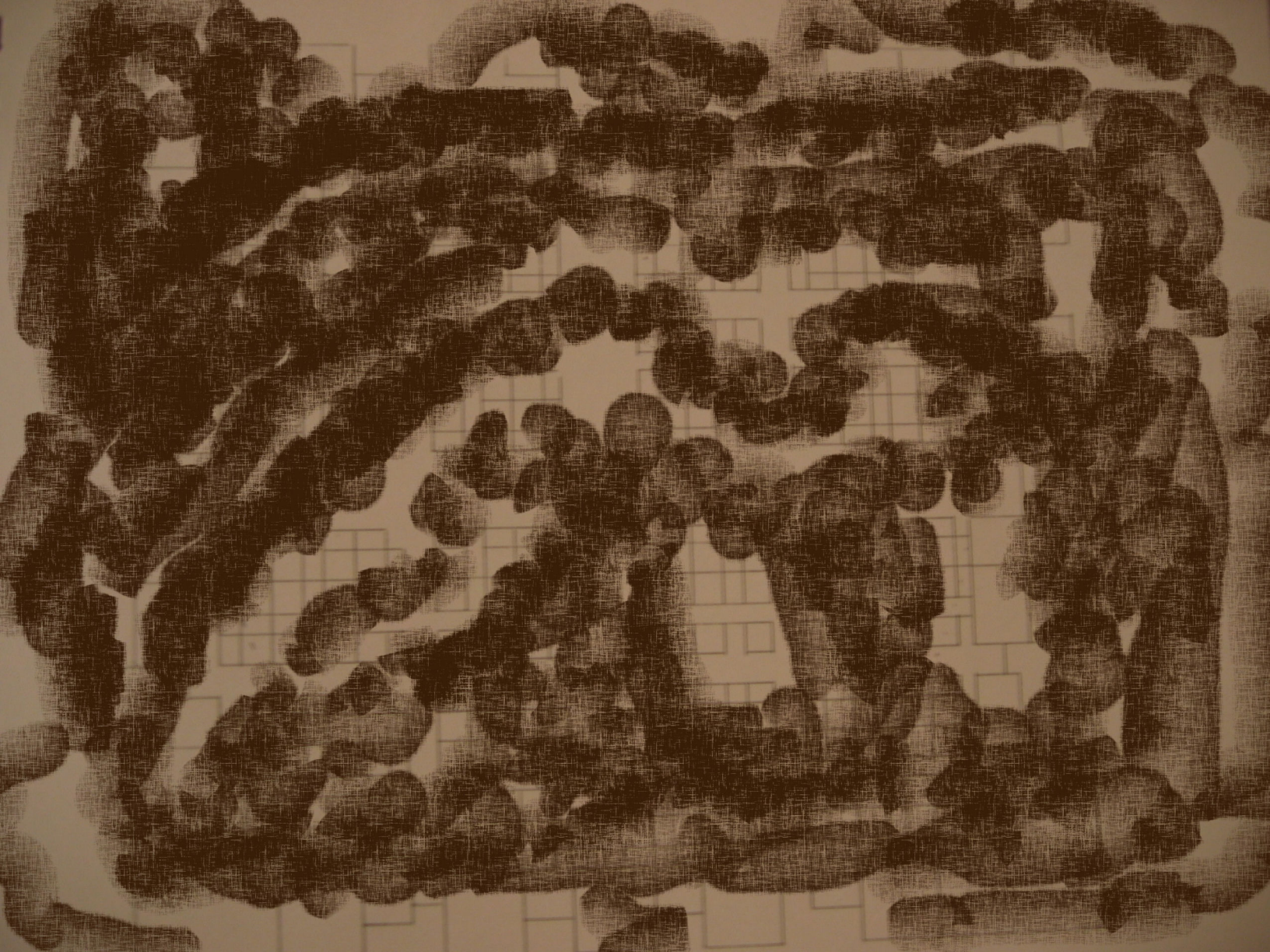




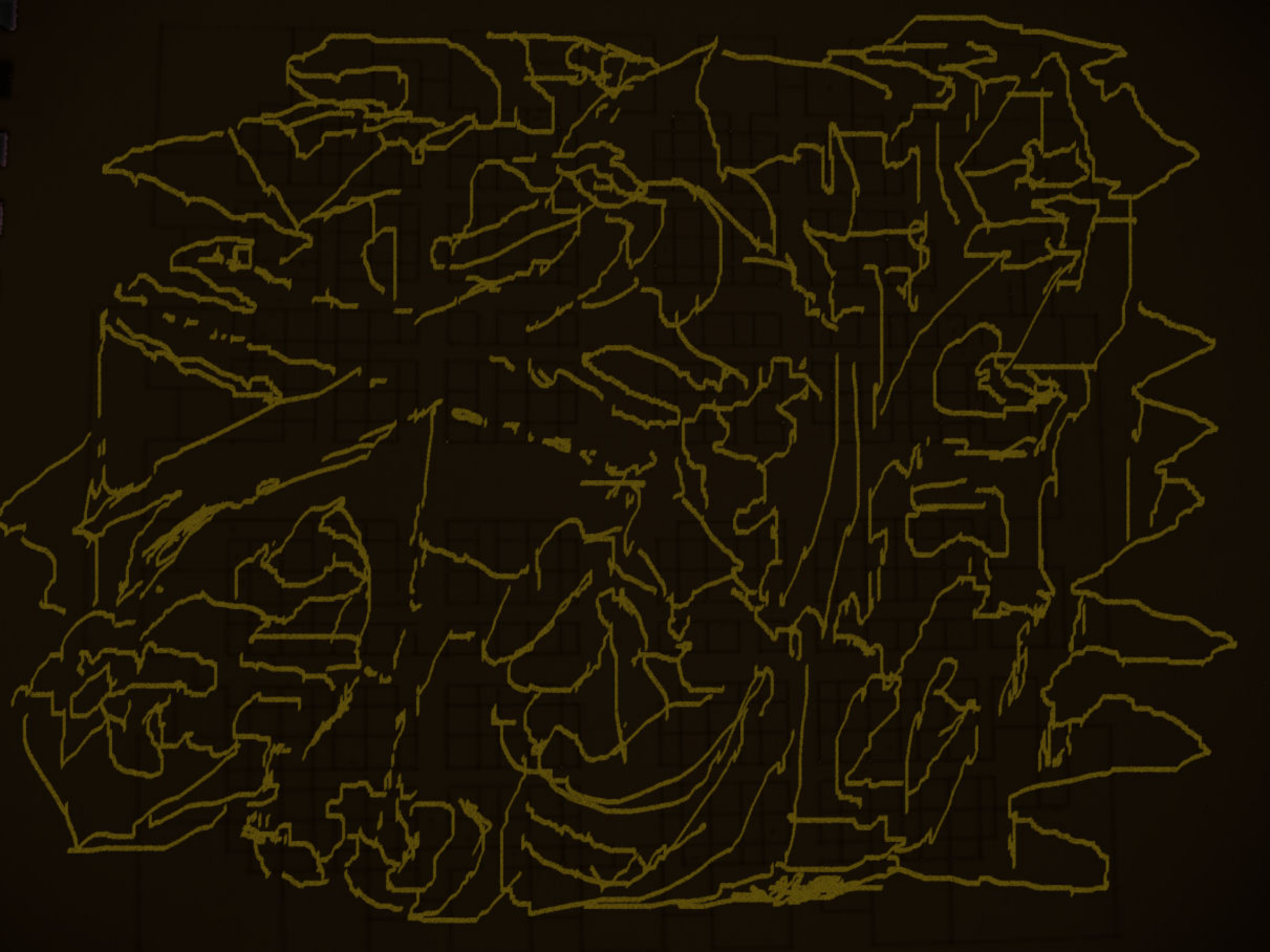


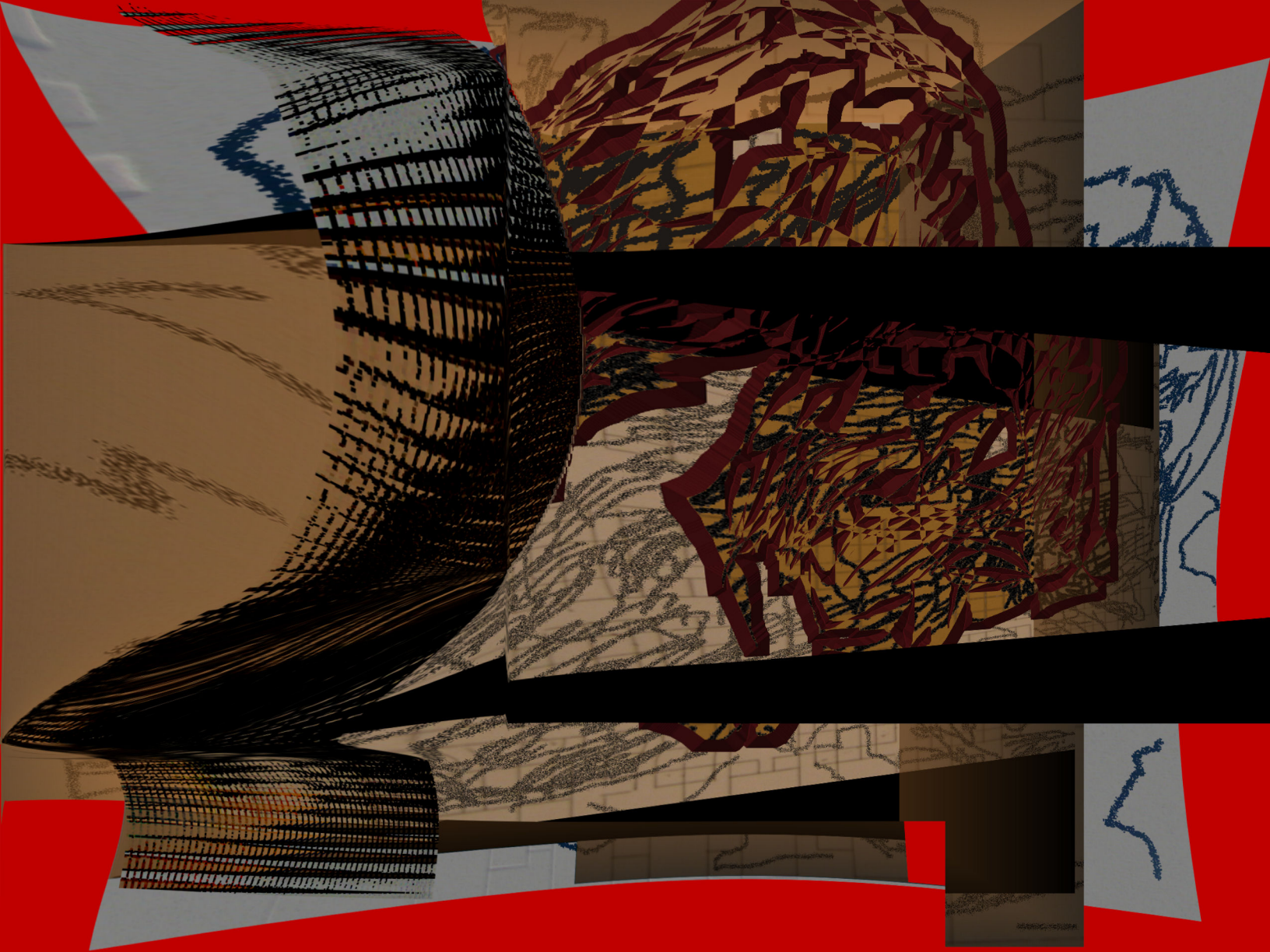








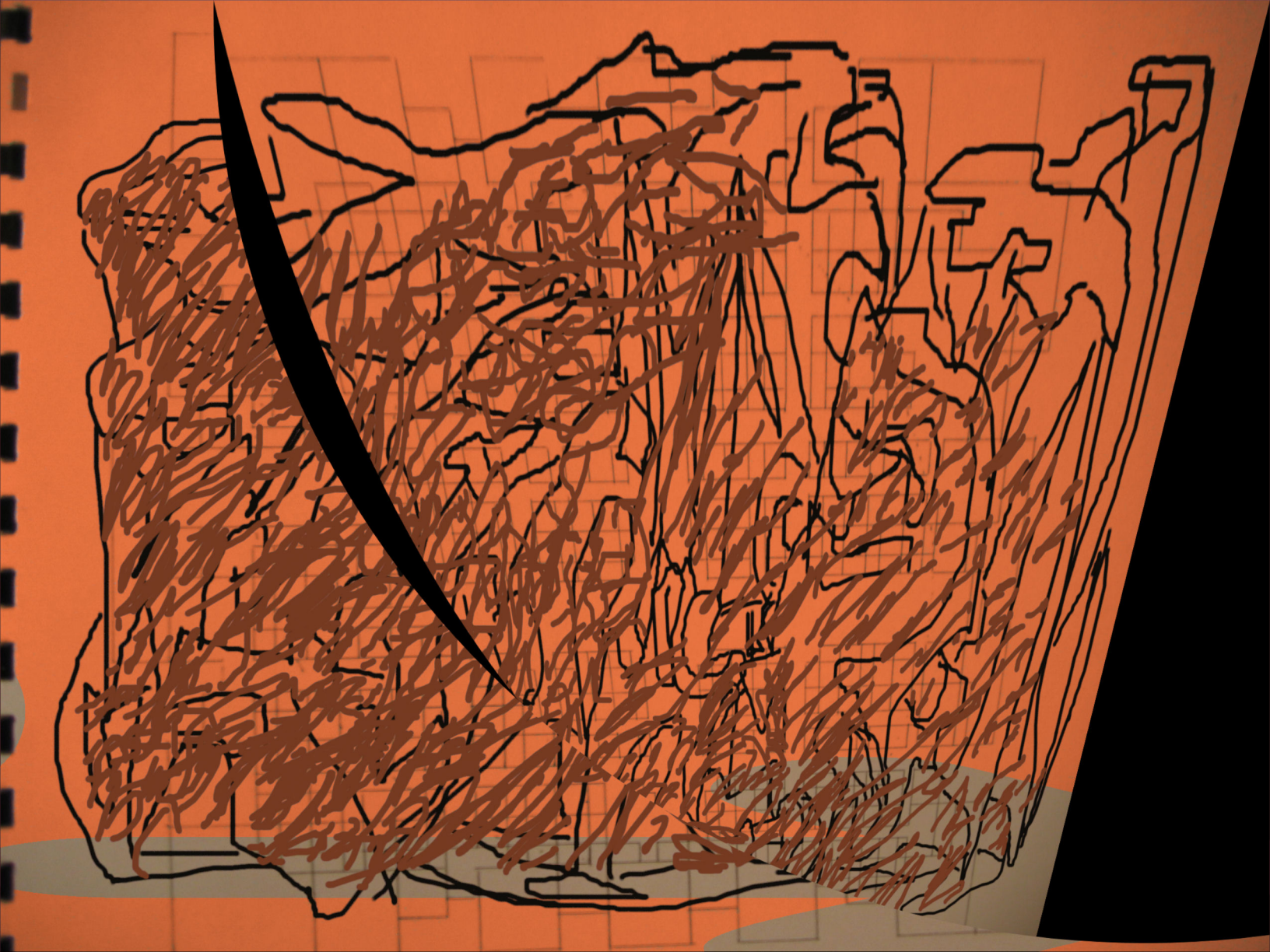








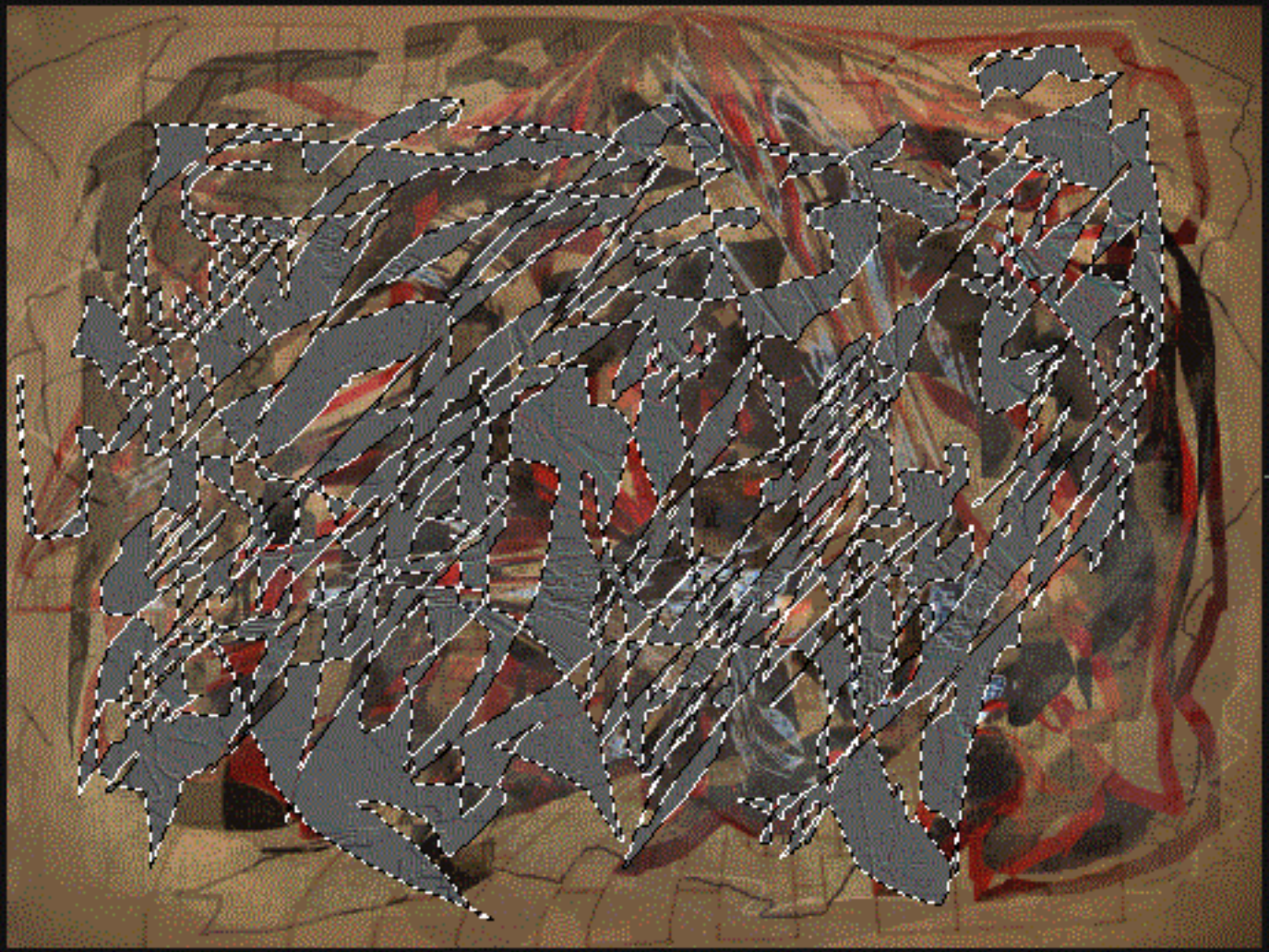




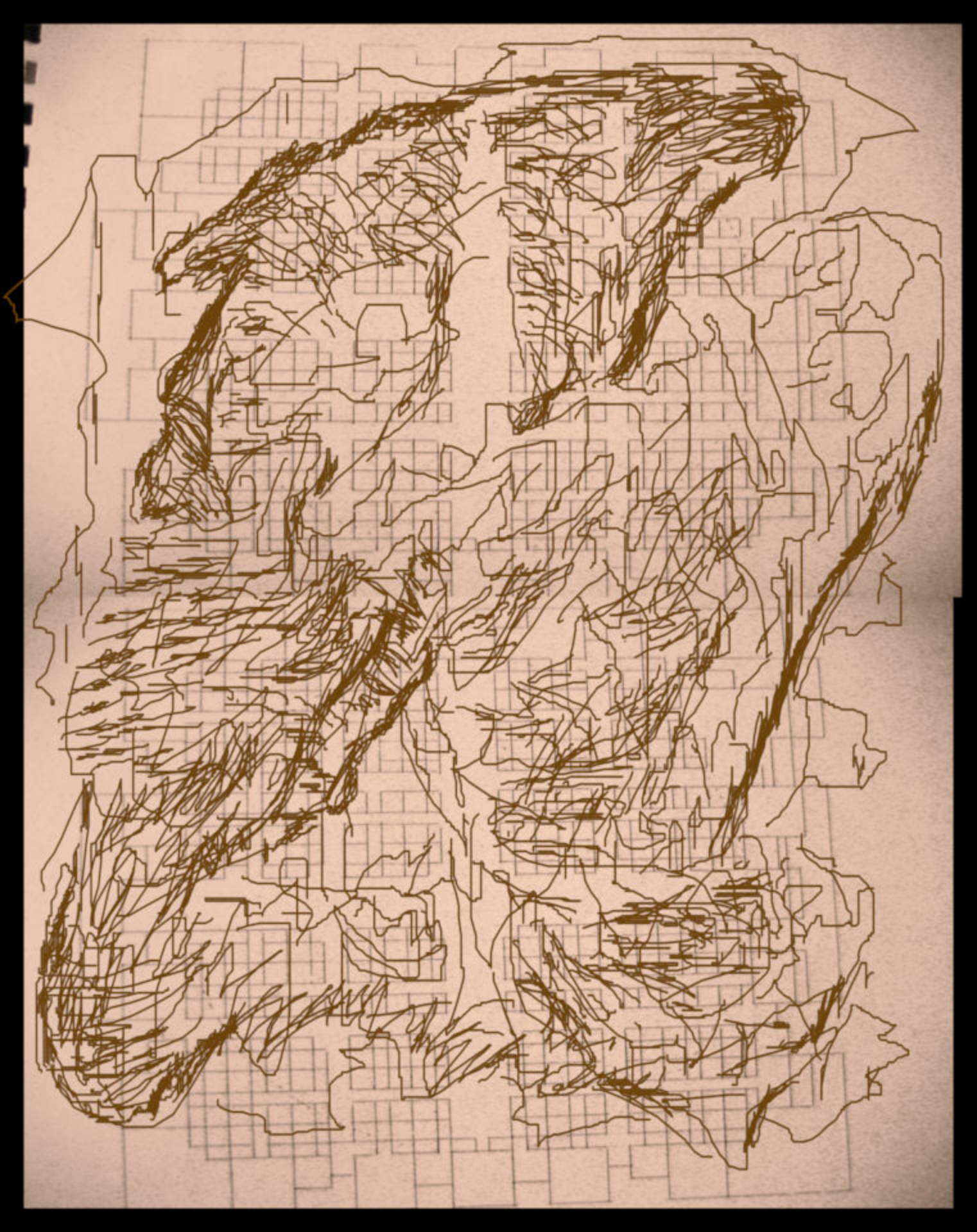


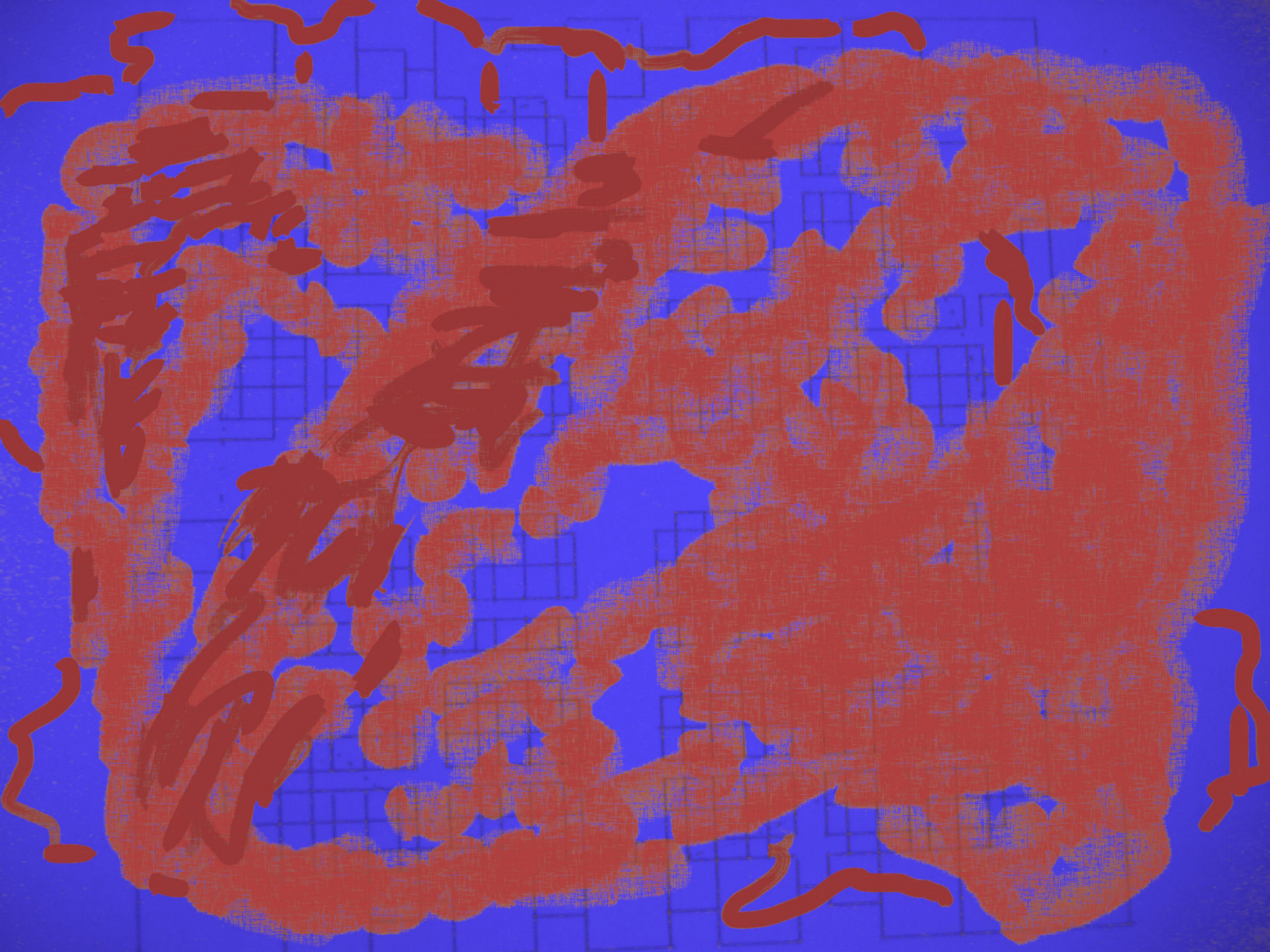


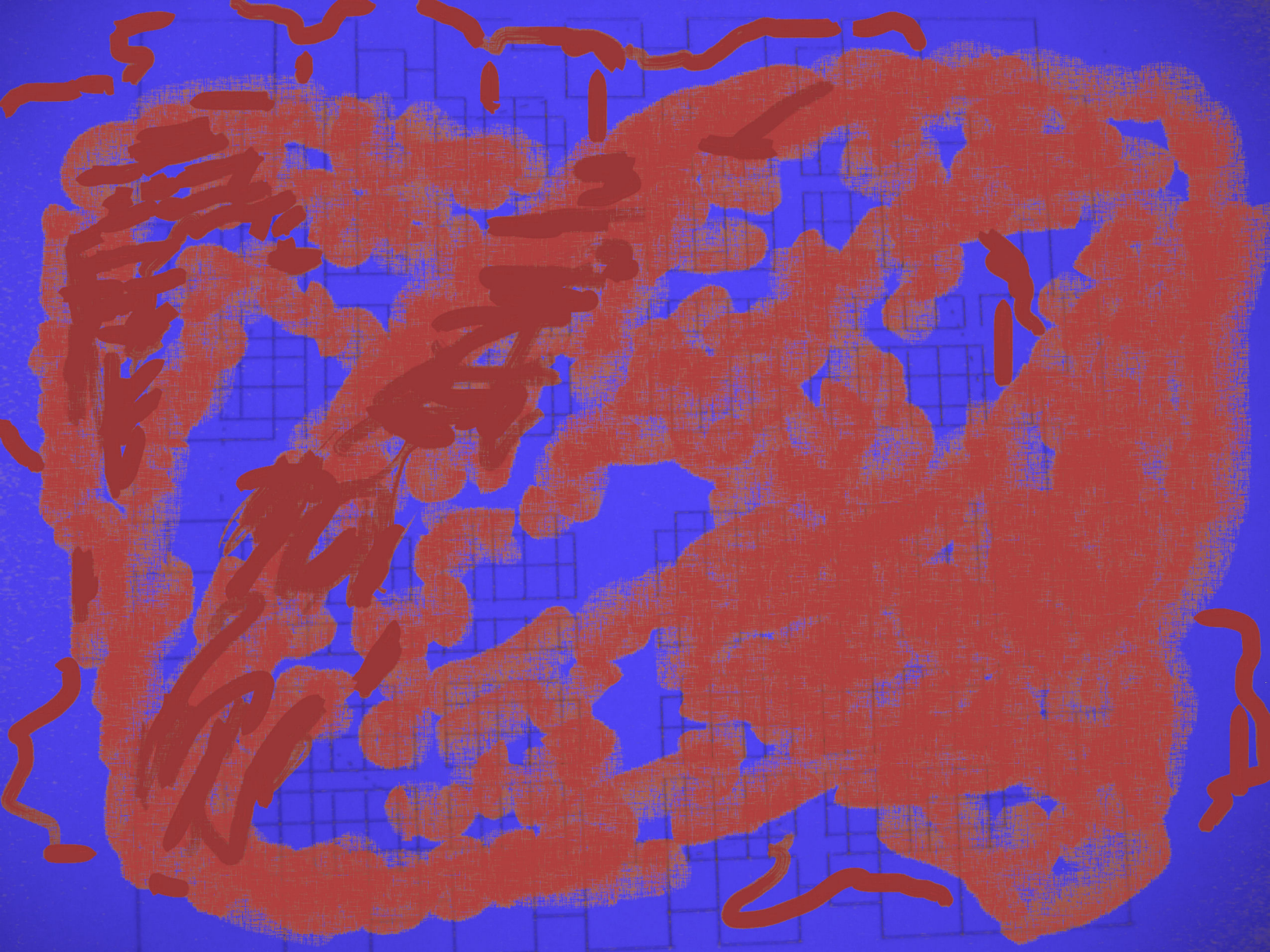


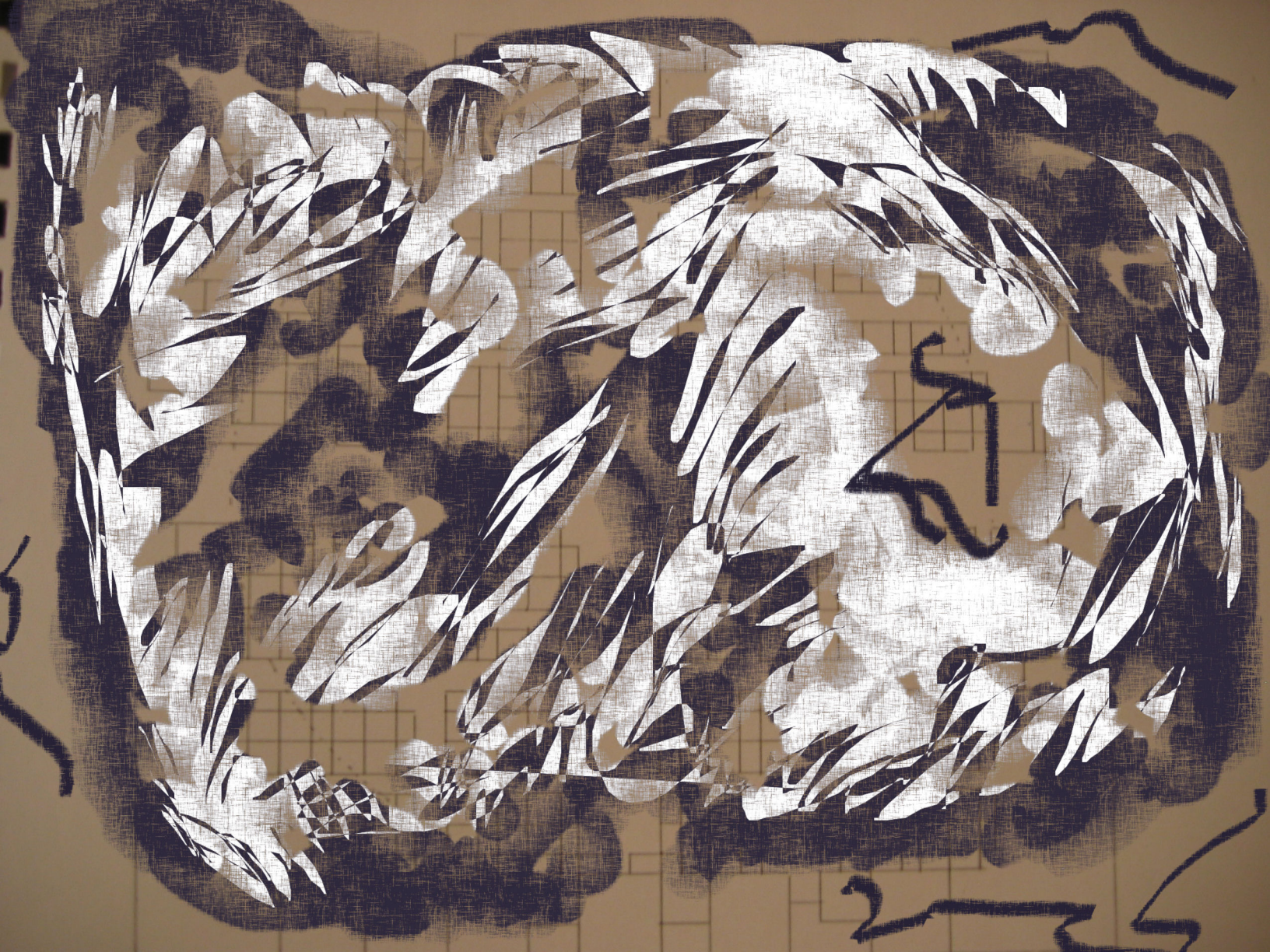


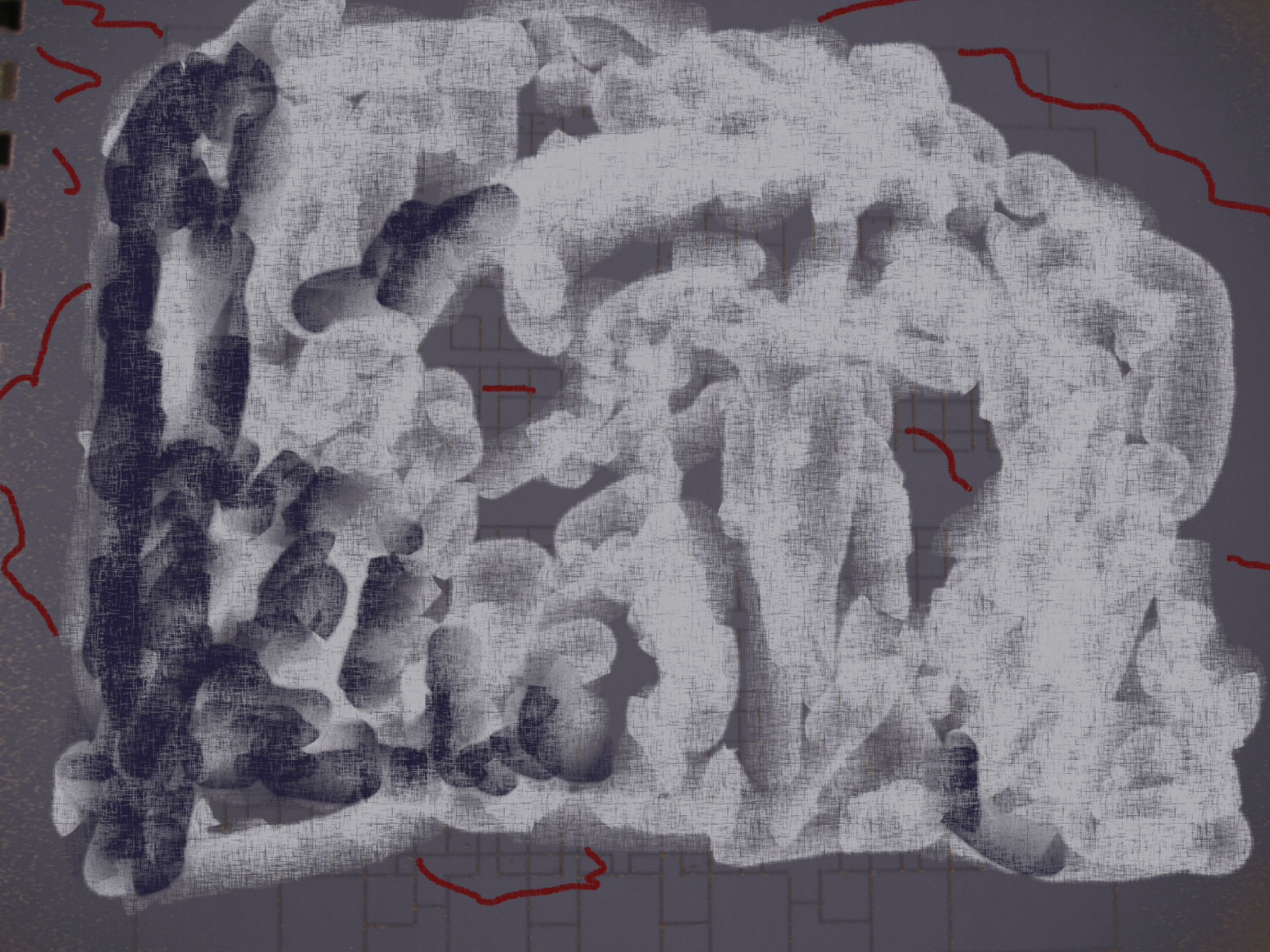






















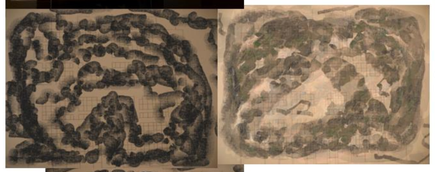


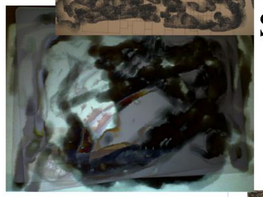


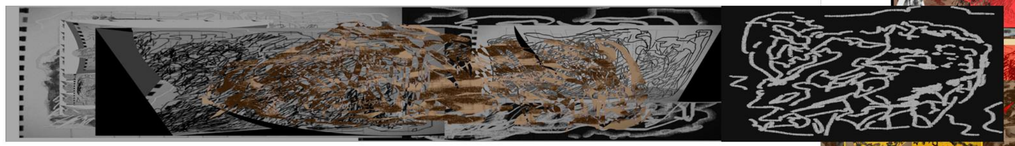
Mirrors Within Strata<> that the objective of an object forms the subject as a preposition short of preposterous where it extends dimension to recover intuition, of necessity a transgression thereby and therebeing built into contingency wherein the conceits by which dimension conceals dimension is then by art the poetic and poesis of sense embedded sensibility and in effect threads of the bow and the lyre at the dimensioning of “a ball of string with hidden sound” the ball of wax at a remove. Remove/: allegory> expression through displacement/: given that a string of signifiers are not a codex but a palimpsest referencing the morphology/topology/ as the pography of a visual toverbal space dimensions of art sense.

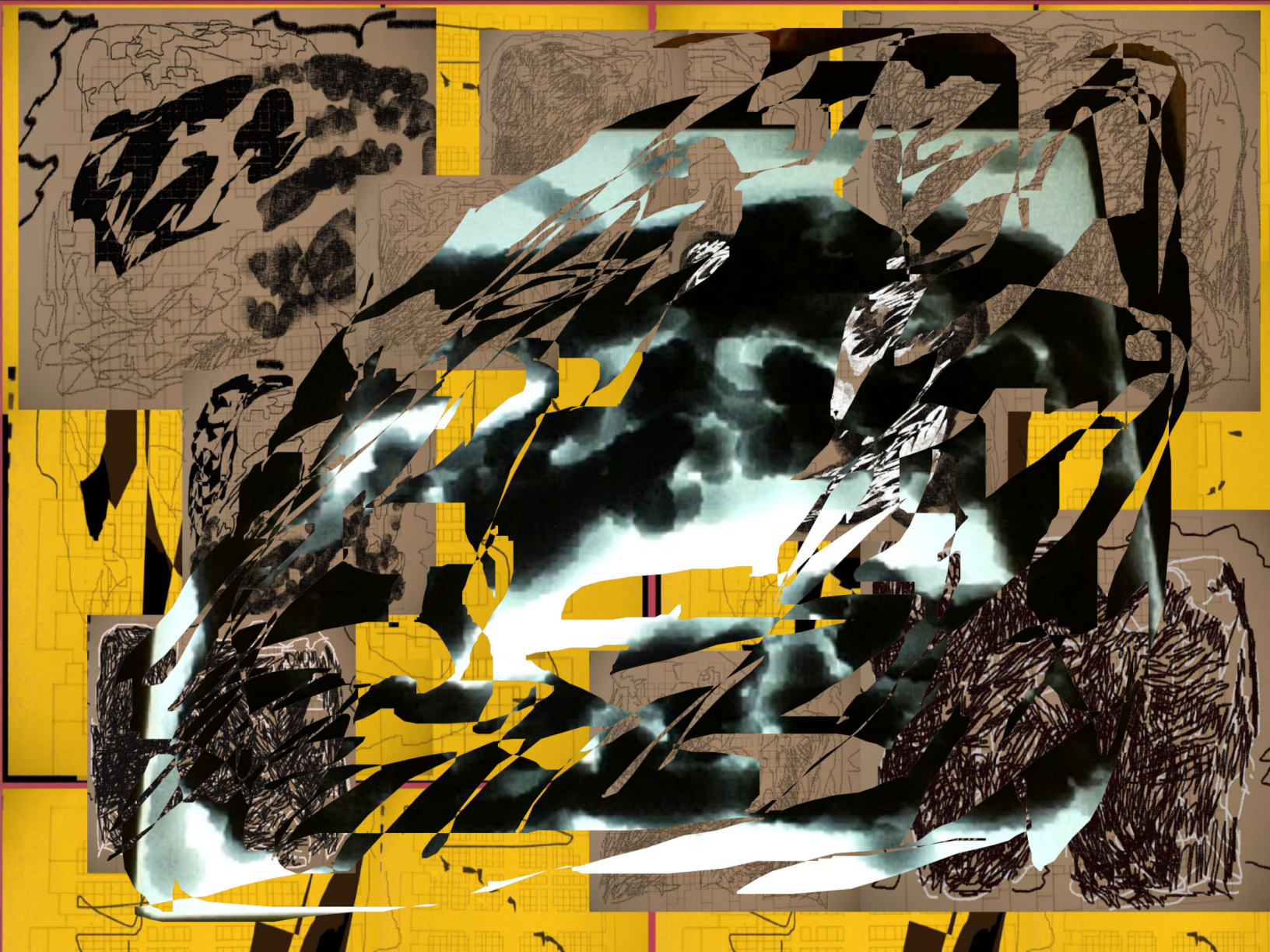


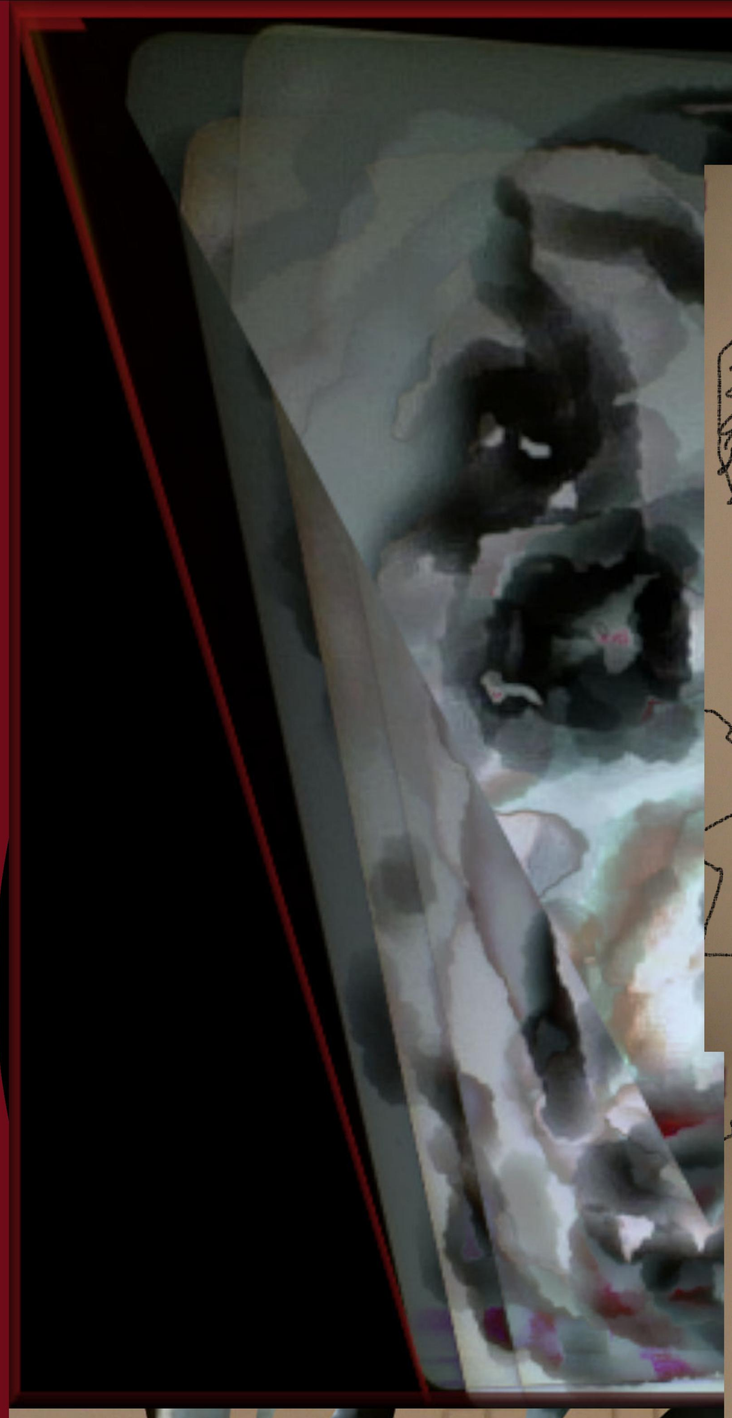


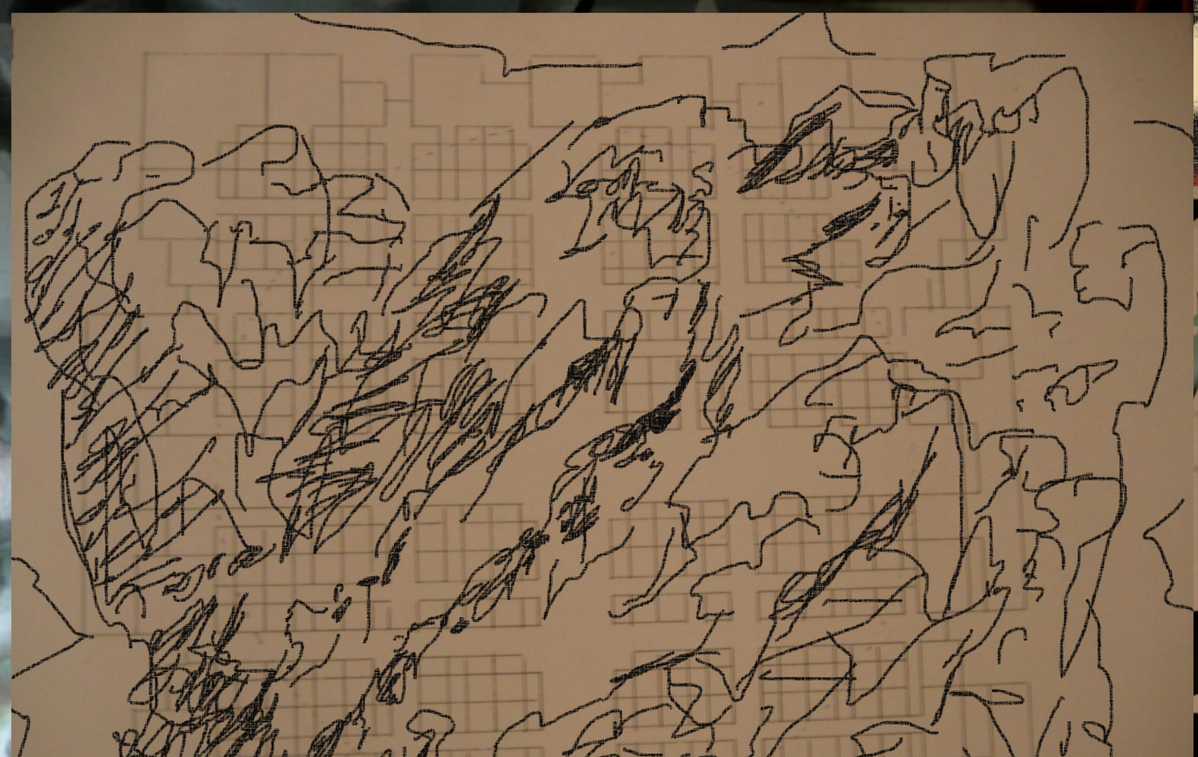





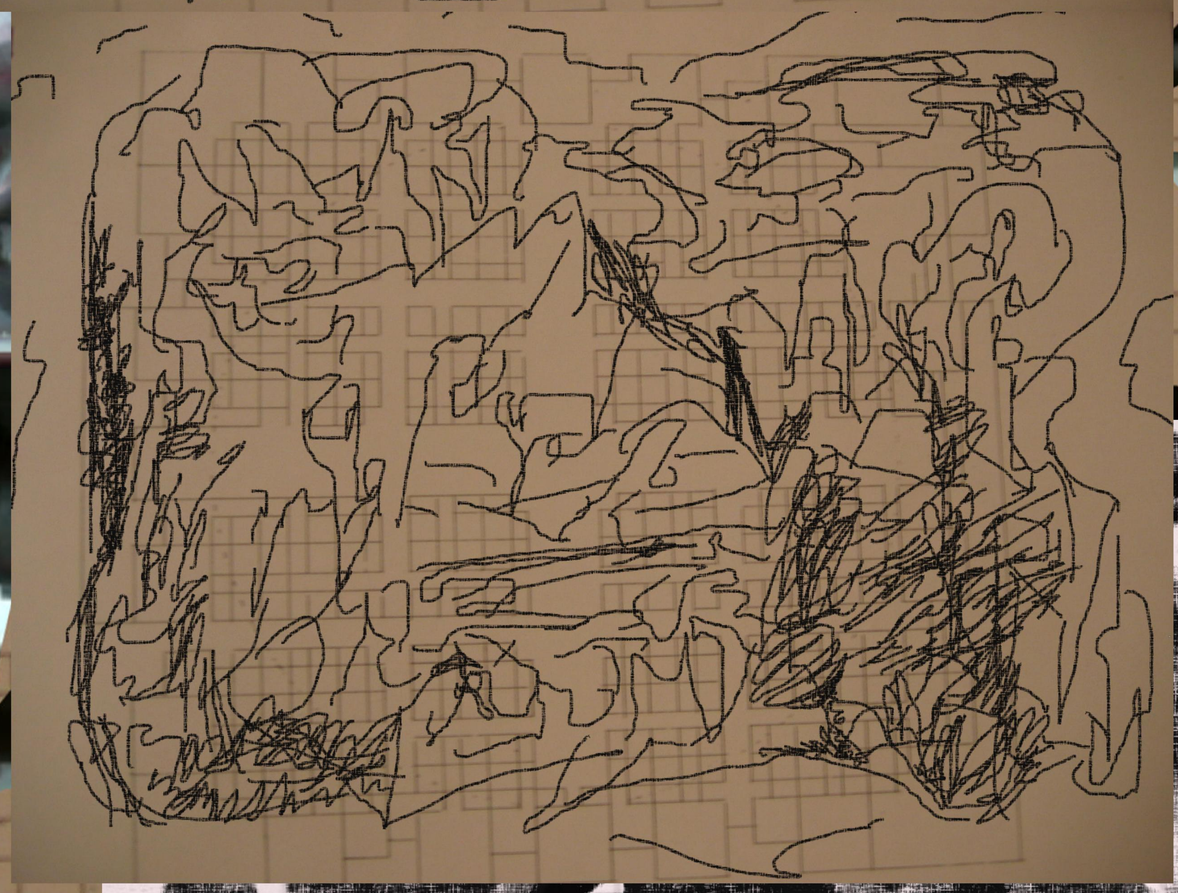




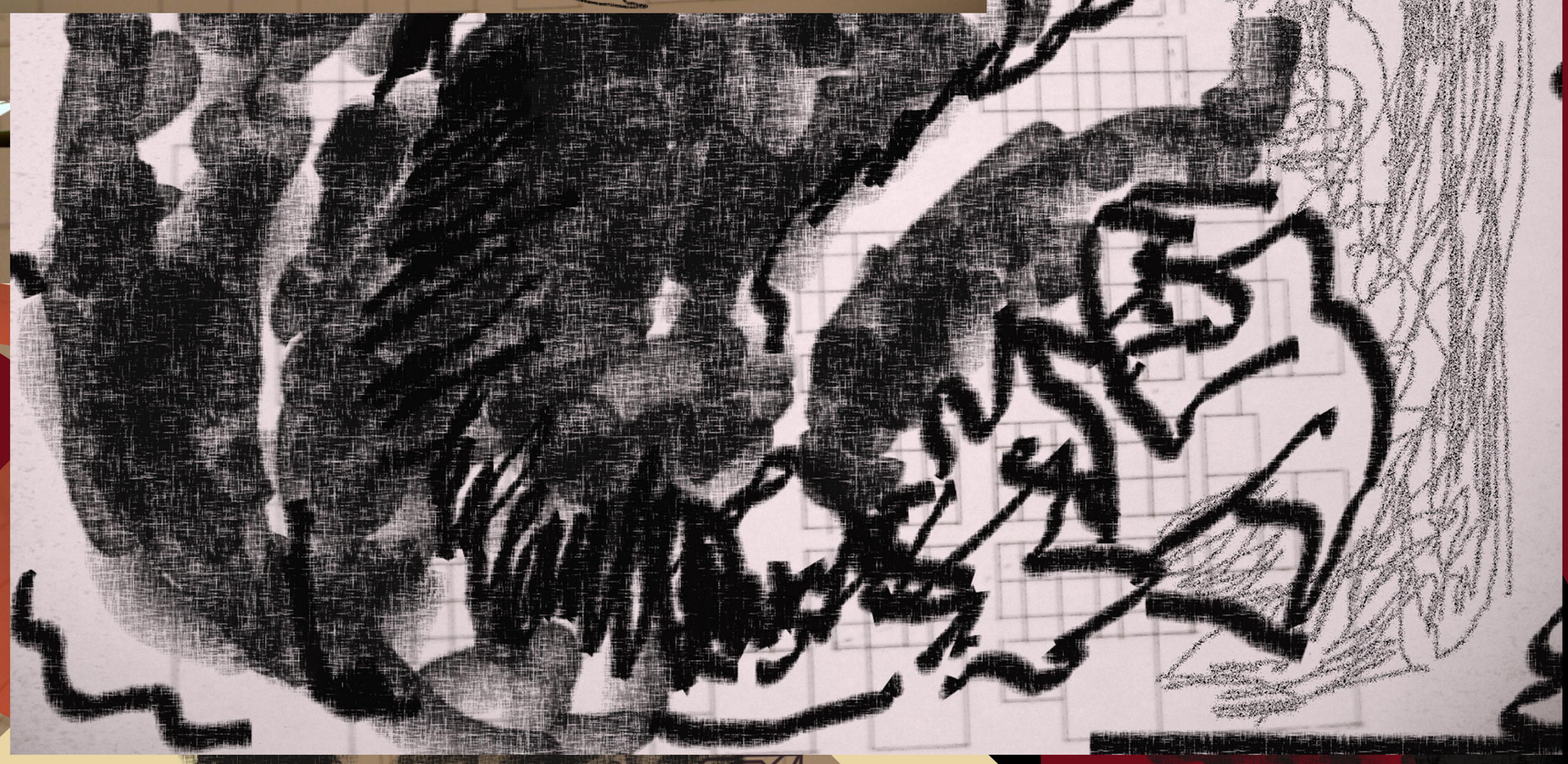


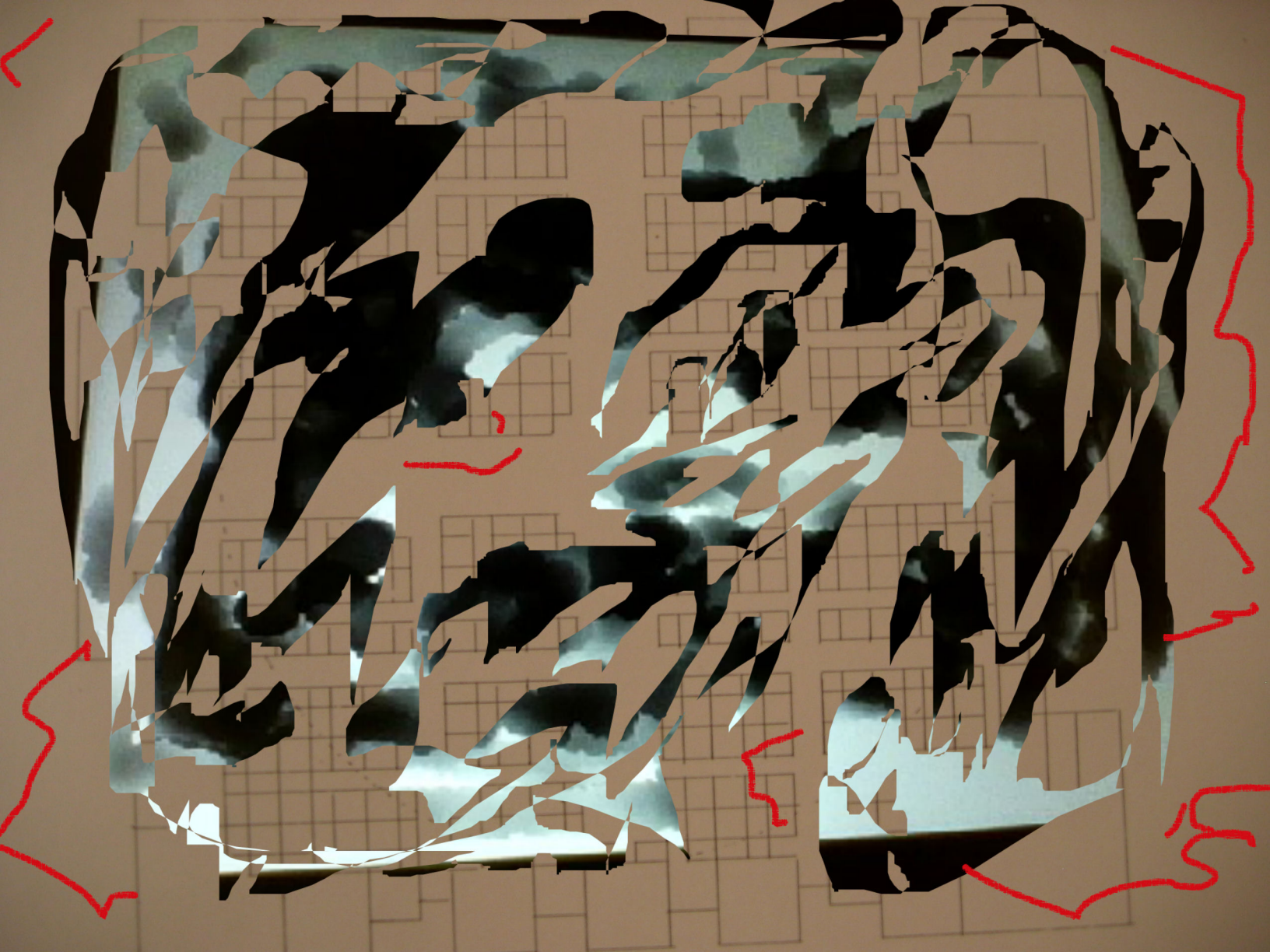






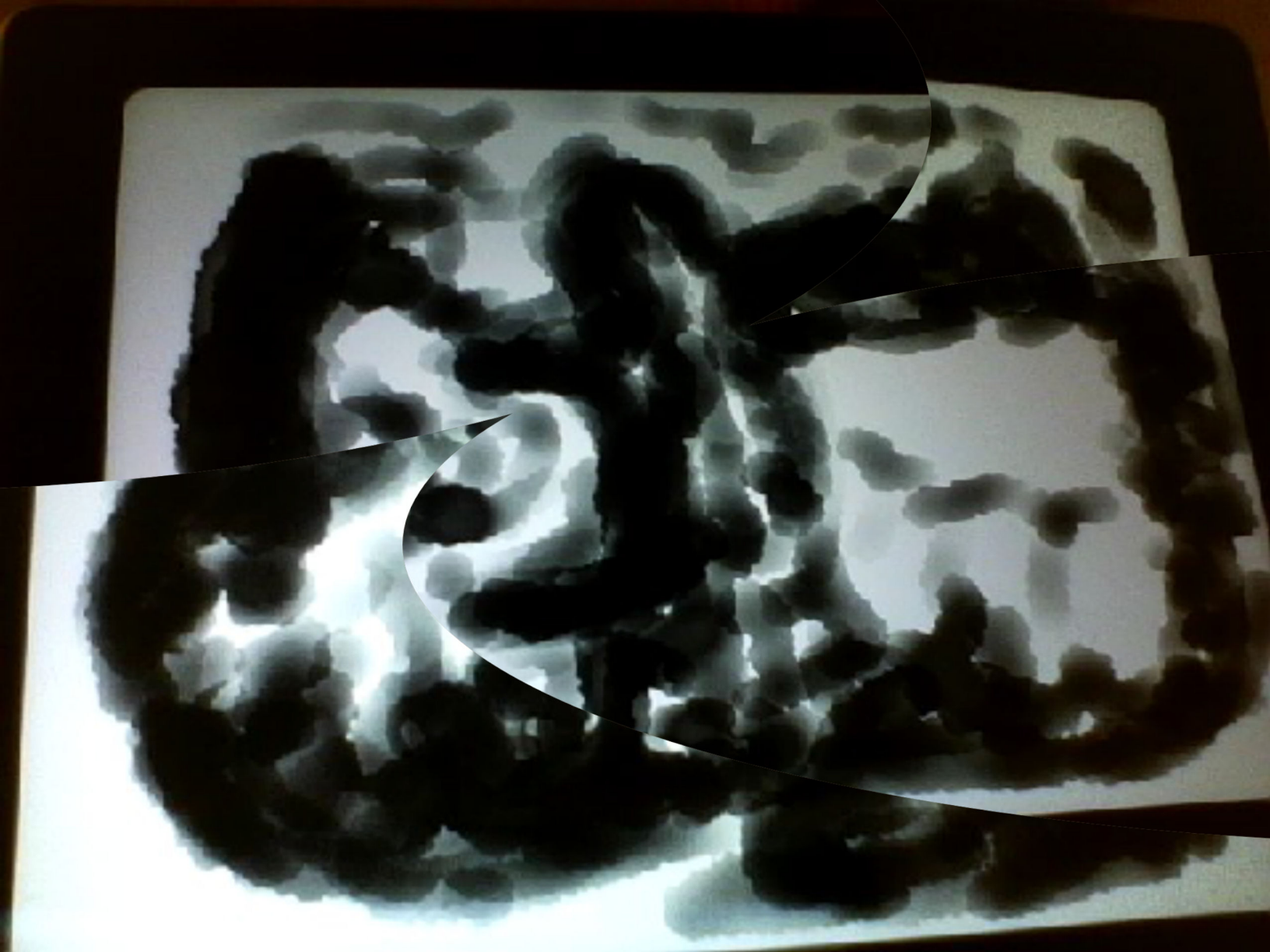


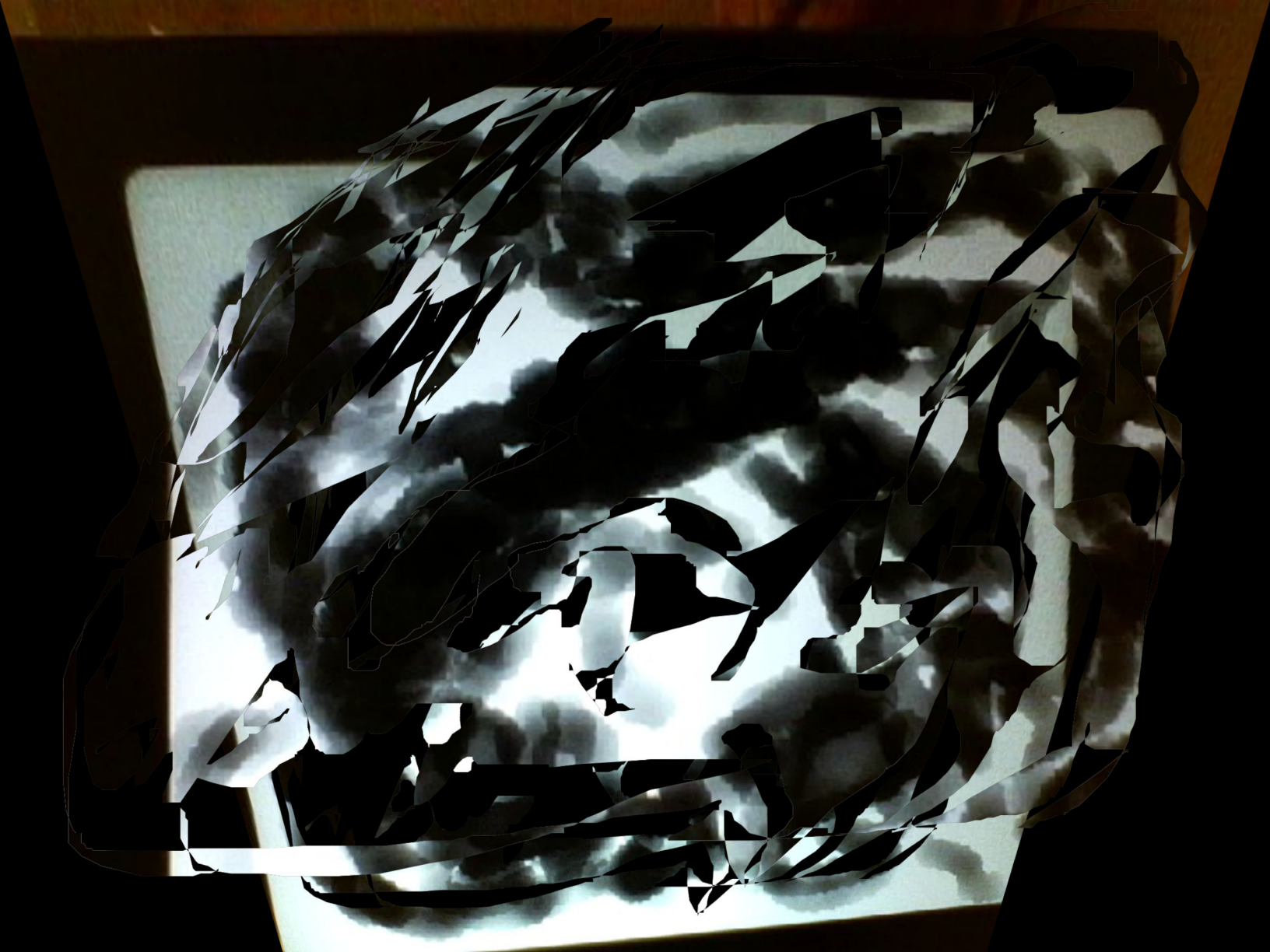






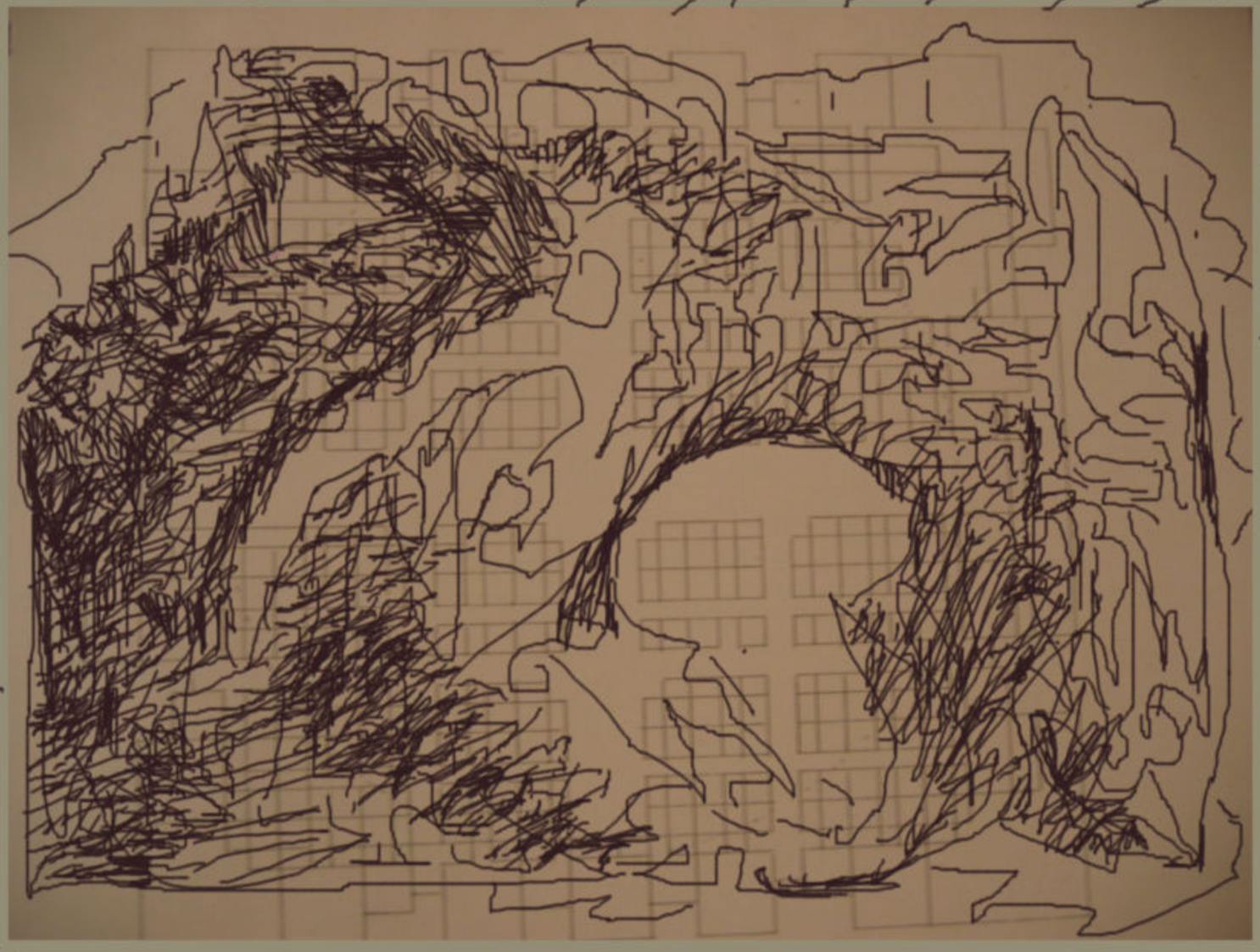




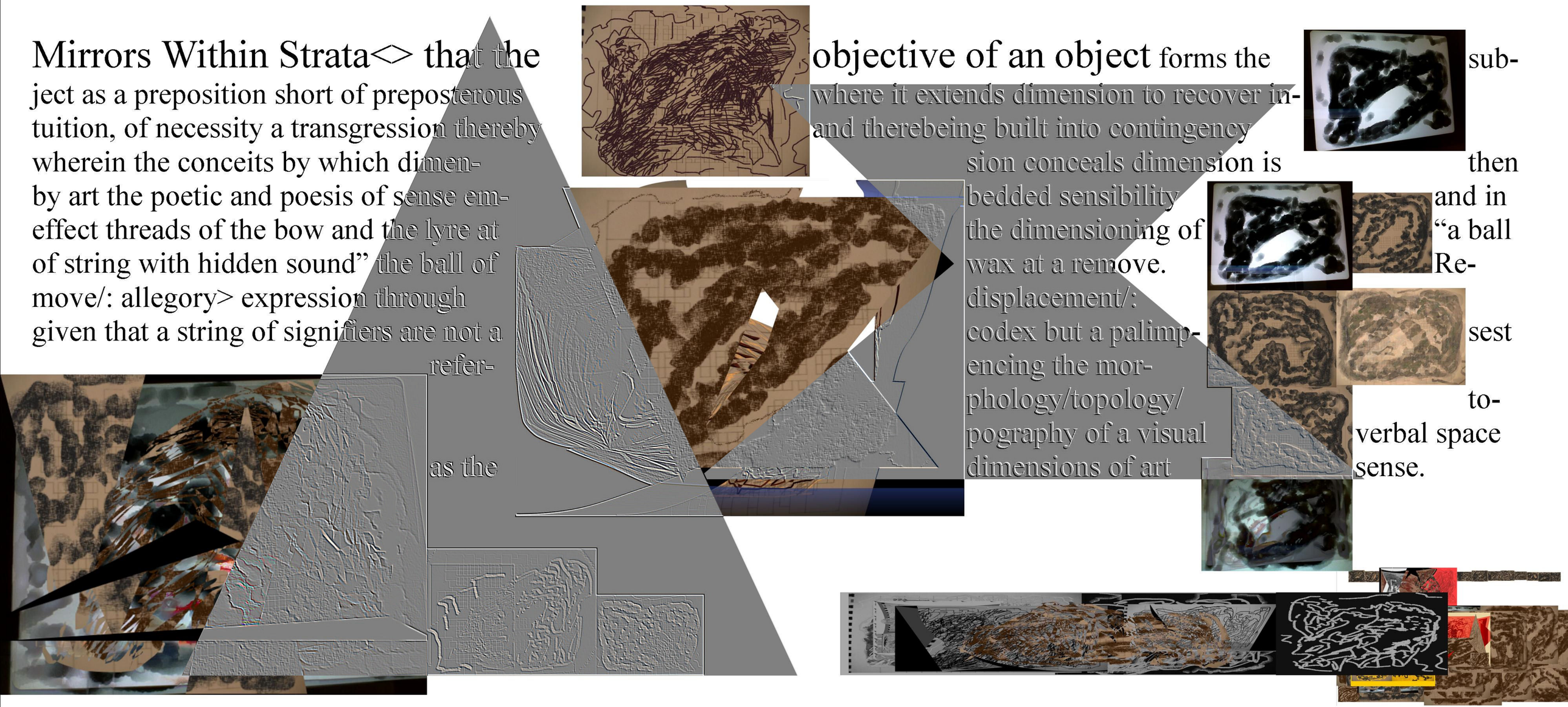




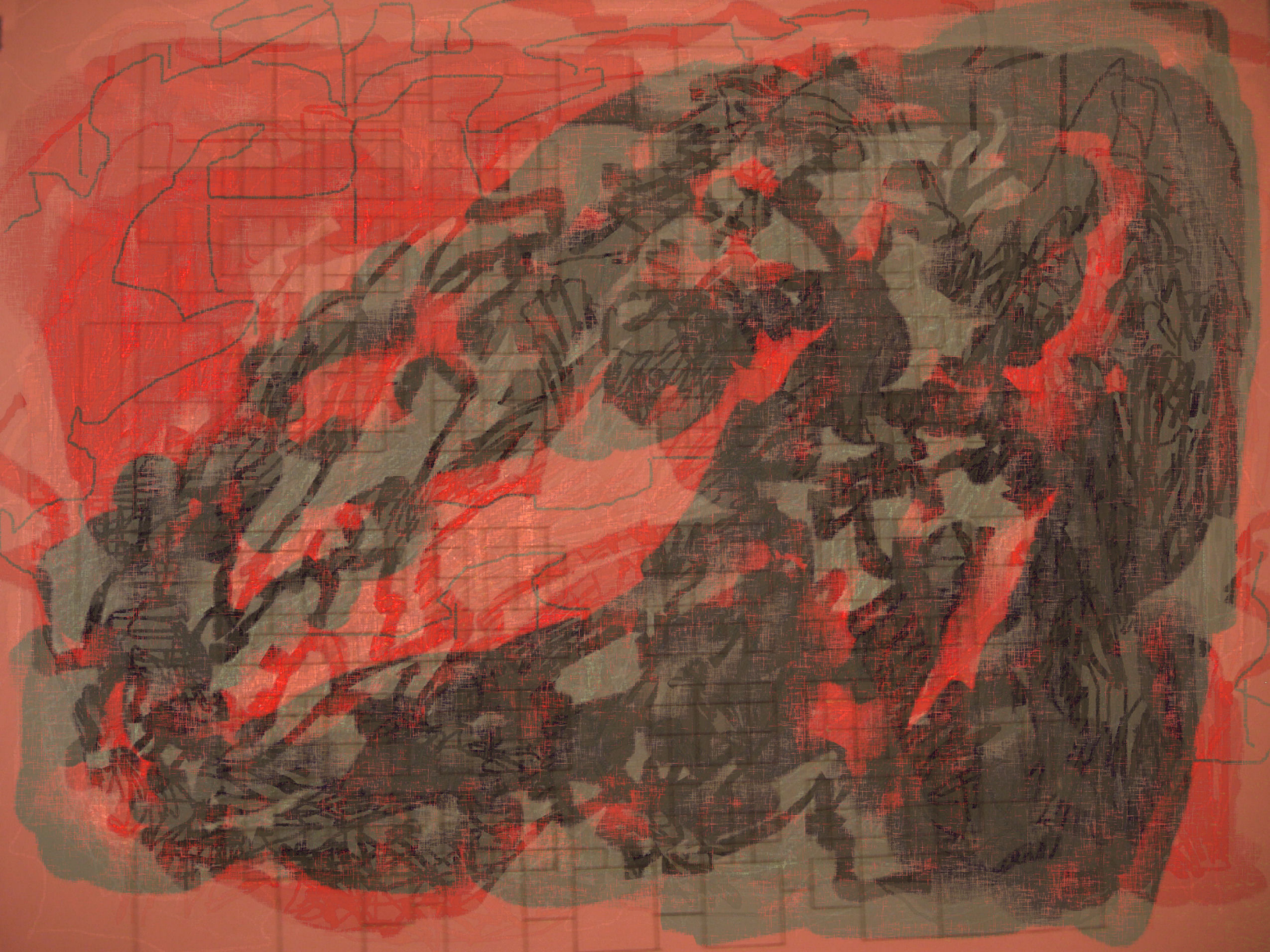


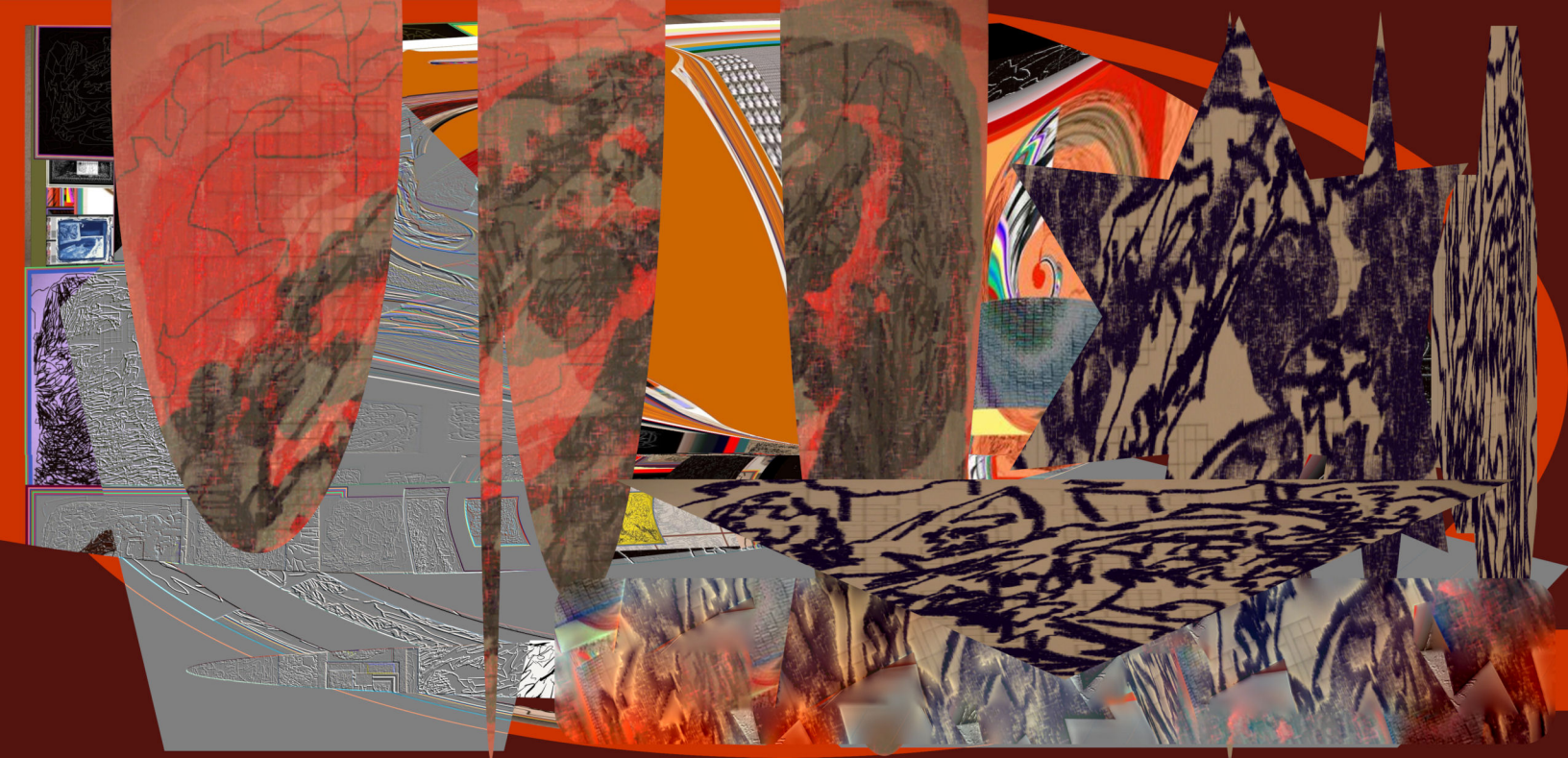


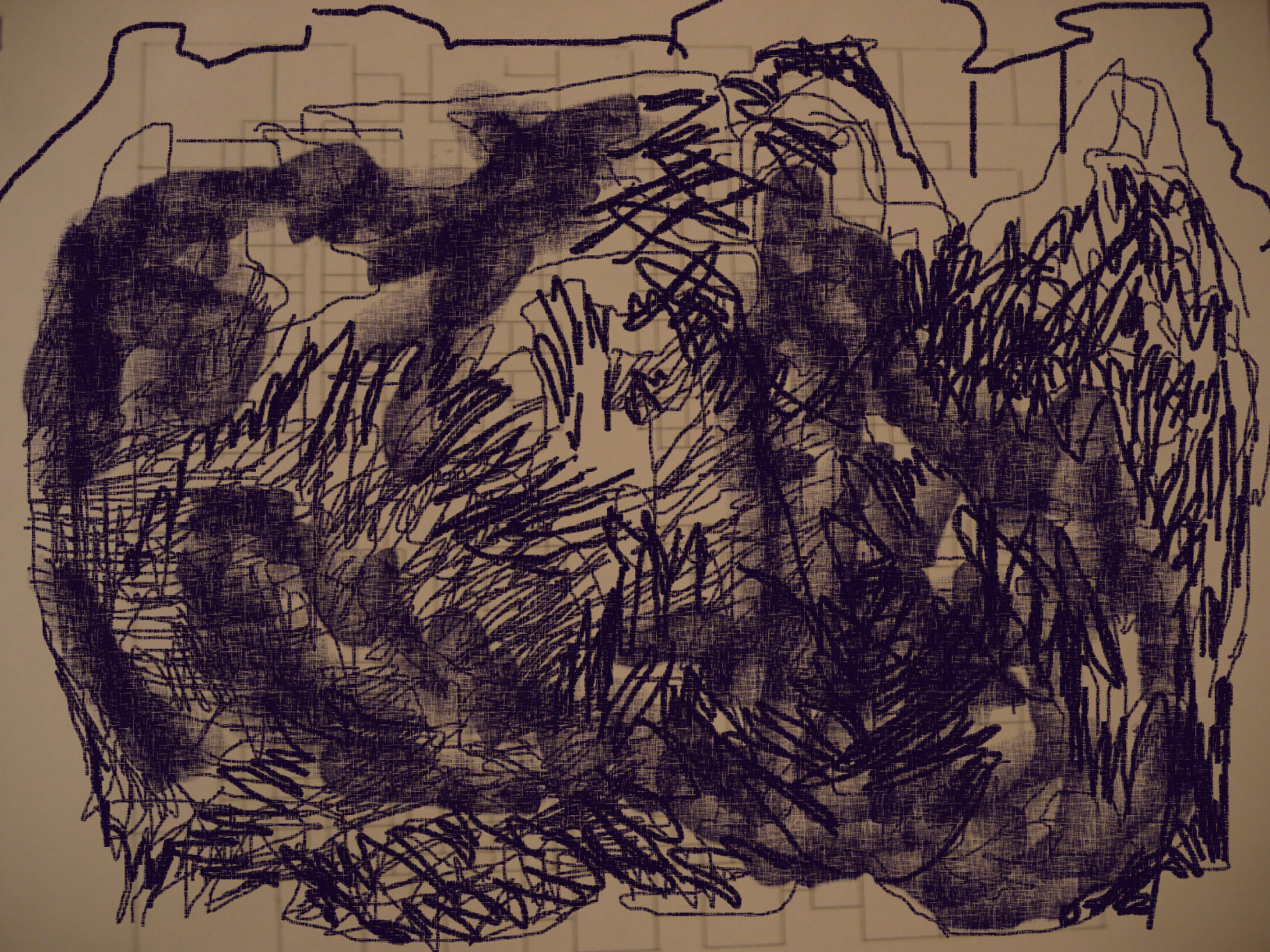
Mirrors Within Strata<> that the objective of an object forms the sub-
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as the dimensions of art

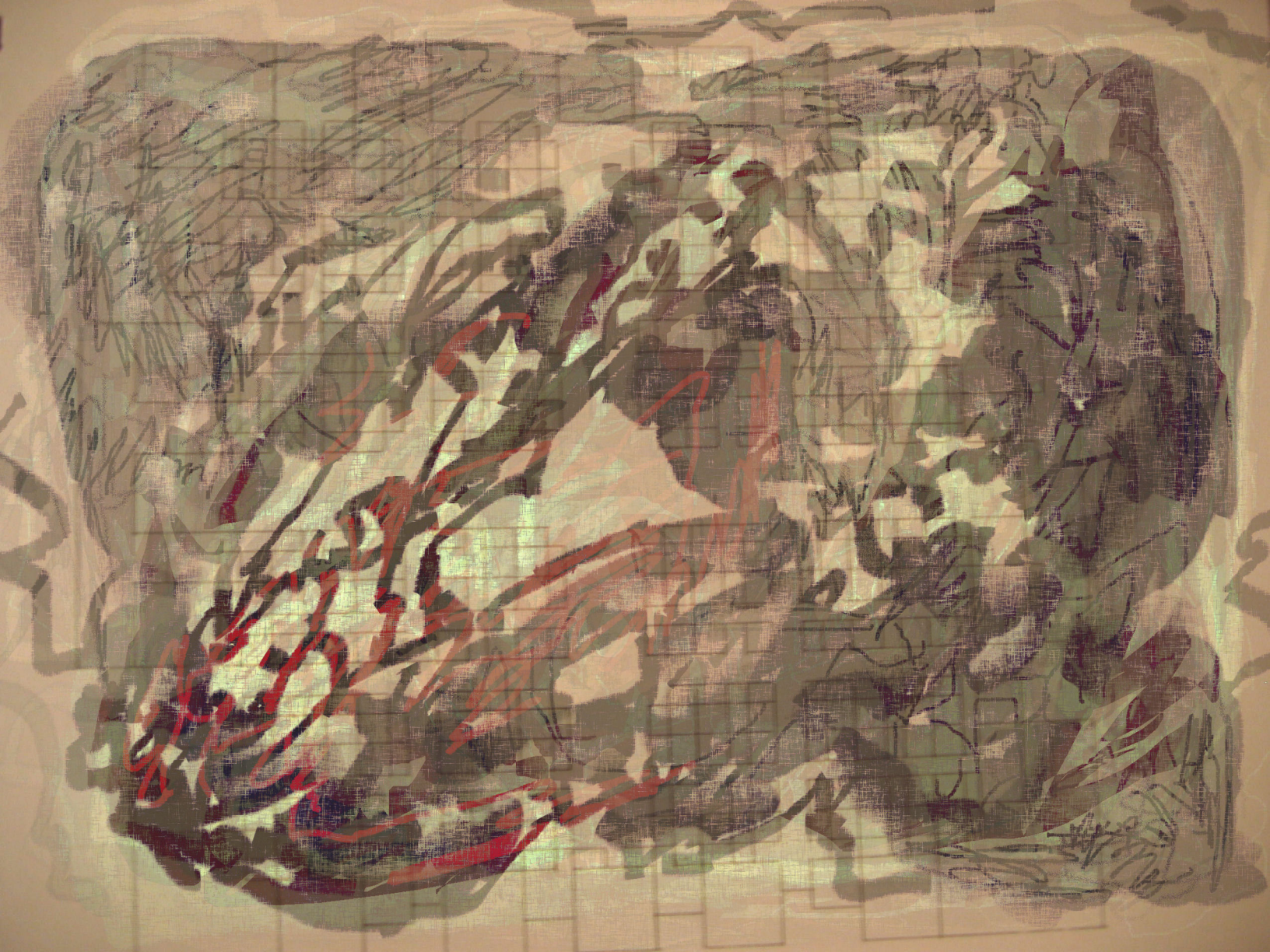


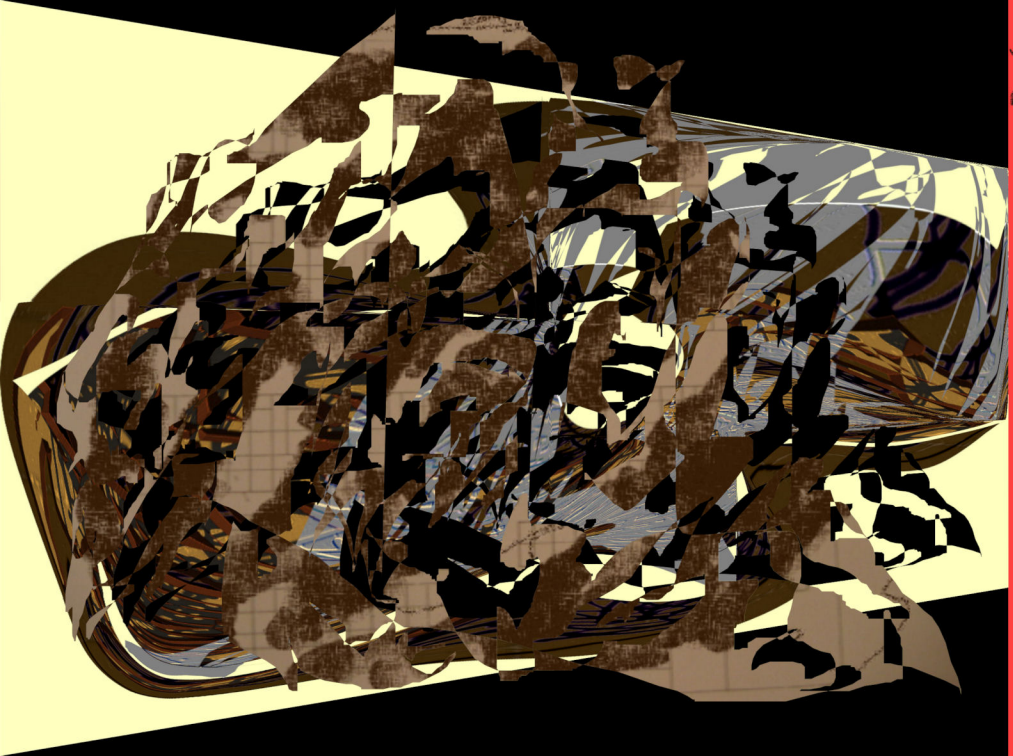

Mirrors Within Strata<> tha he
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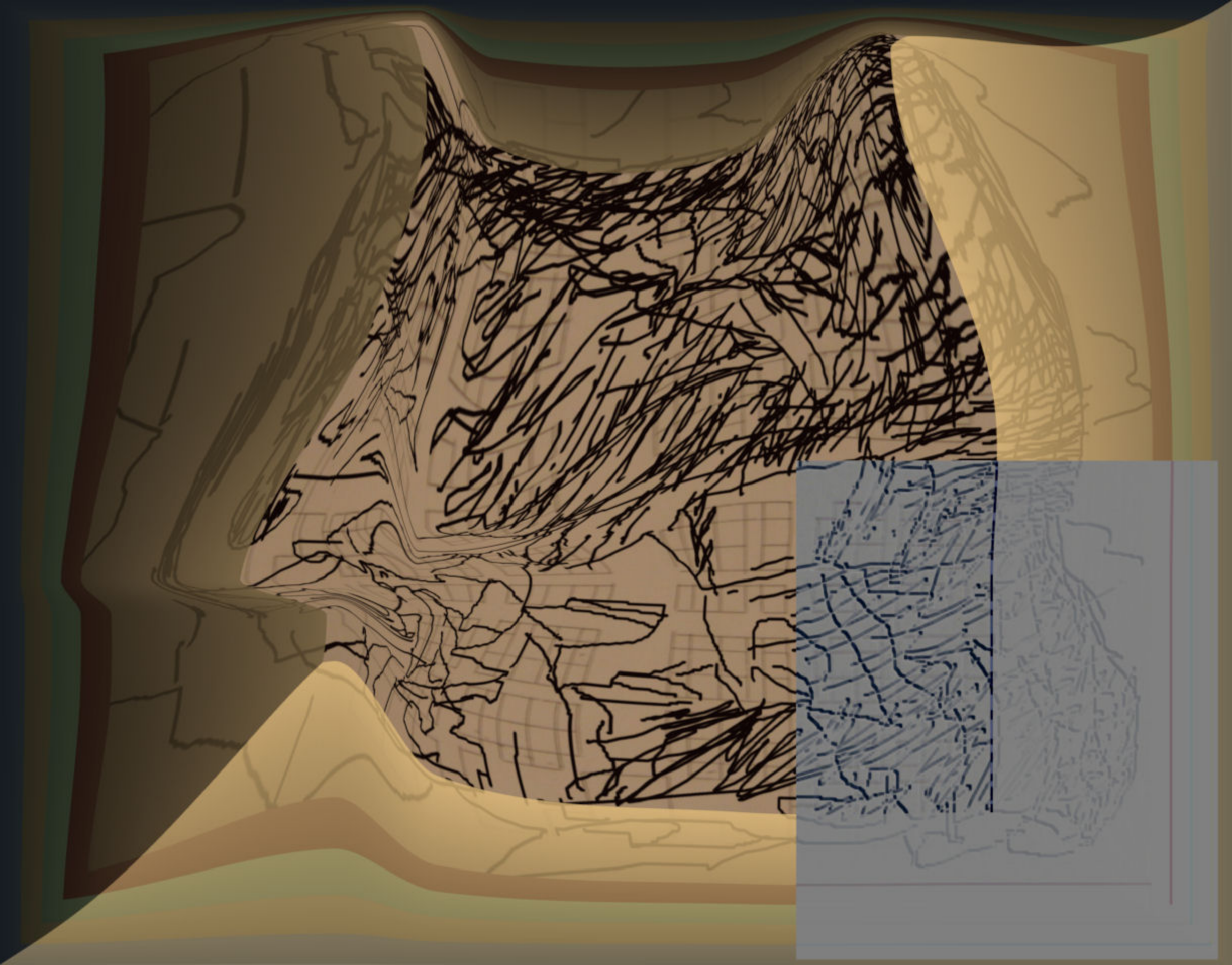


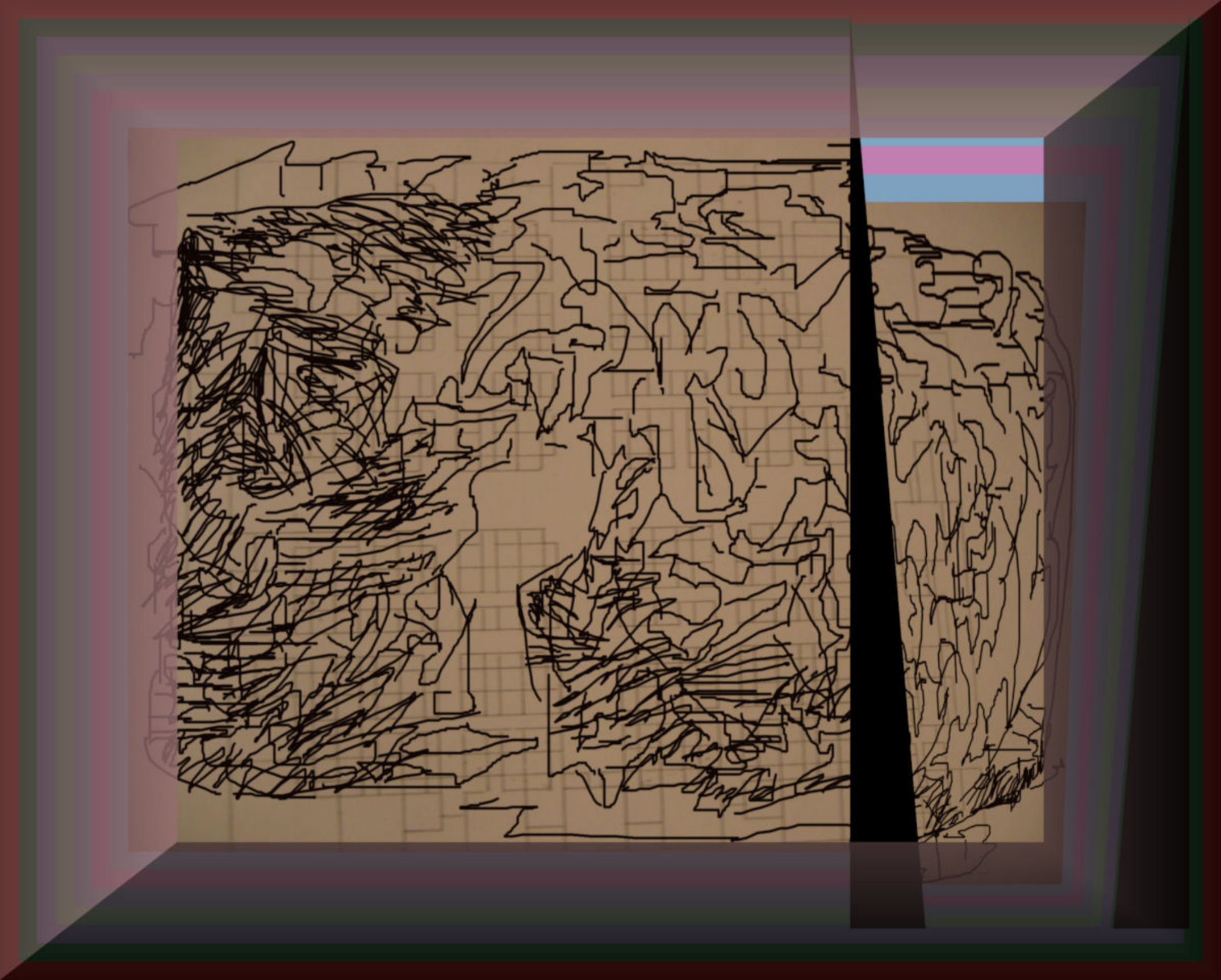




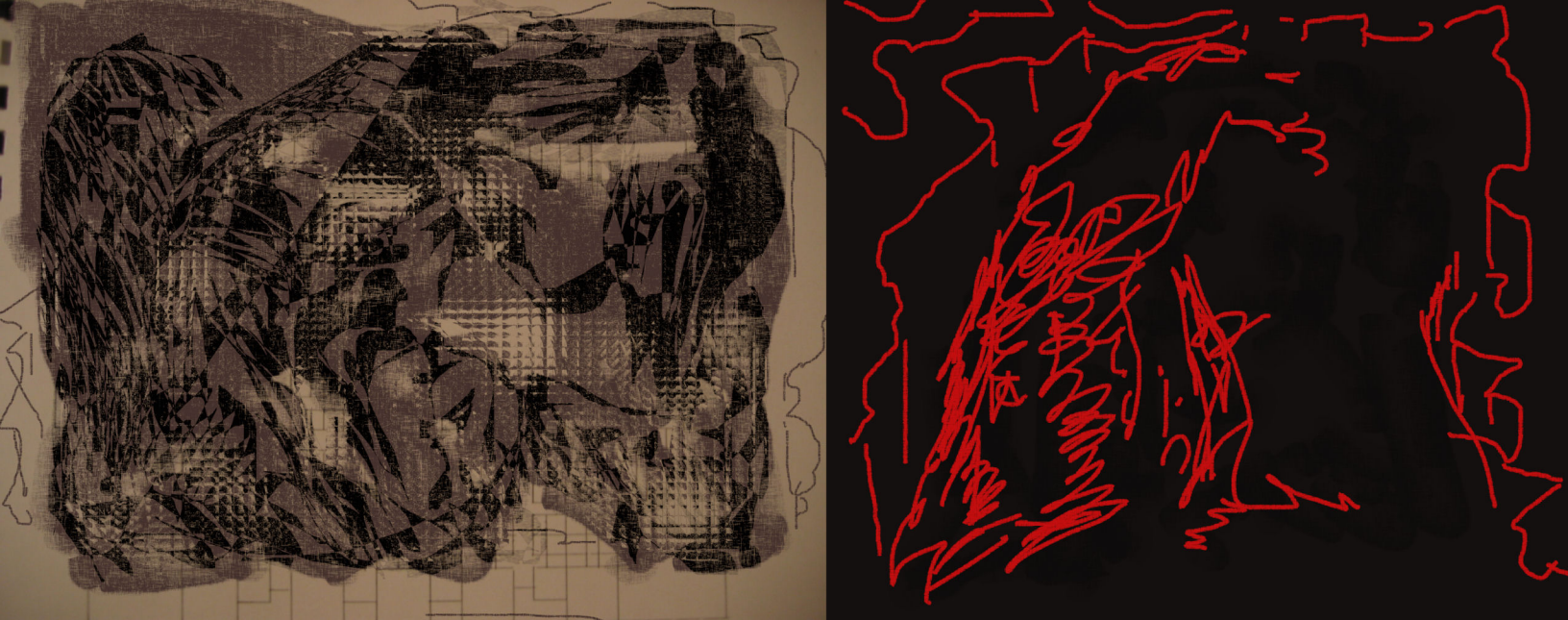


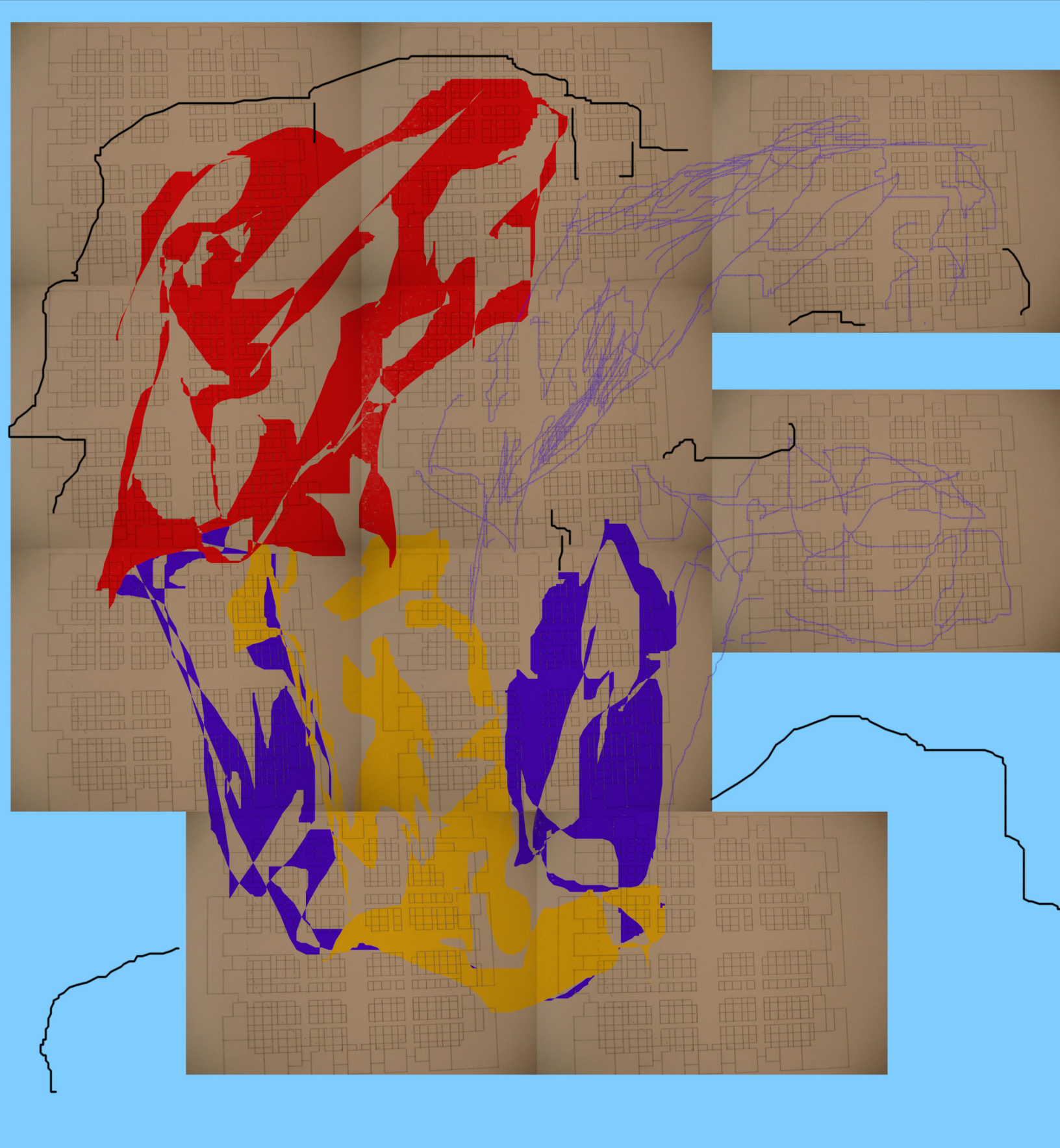


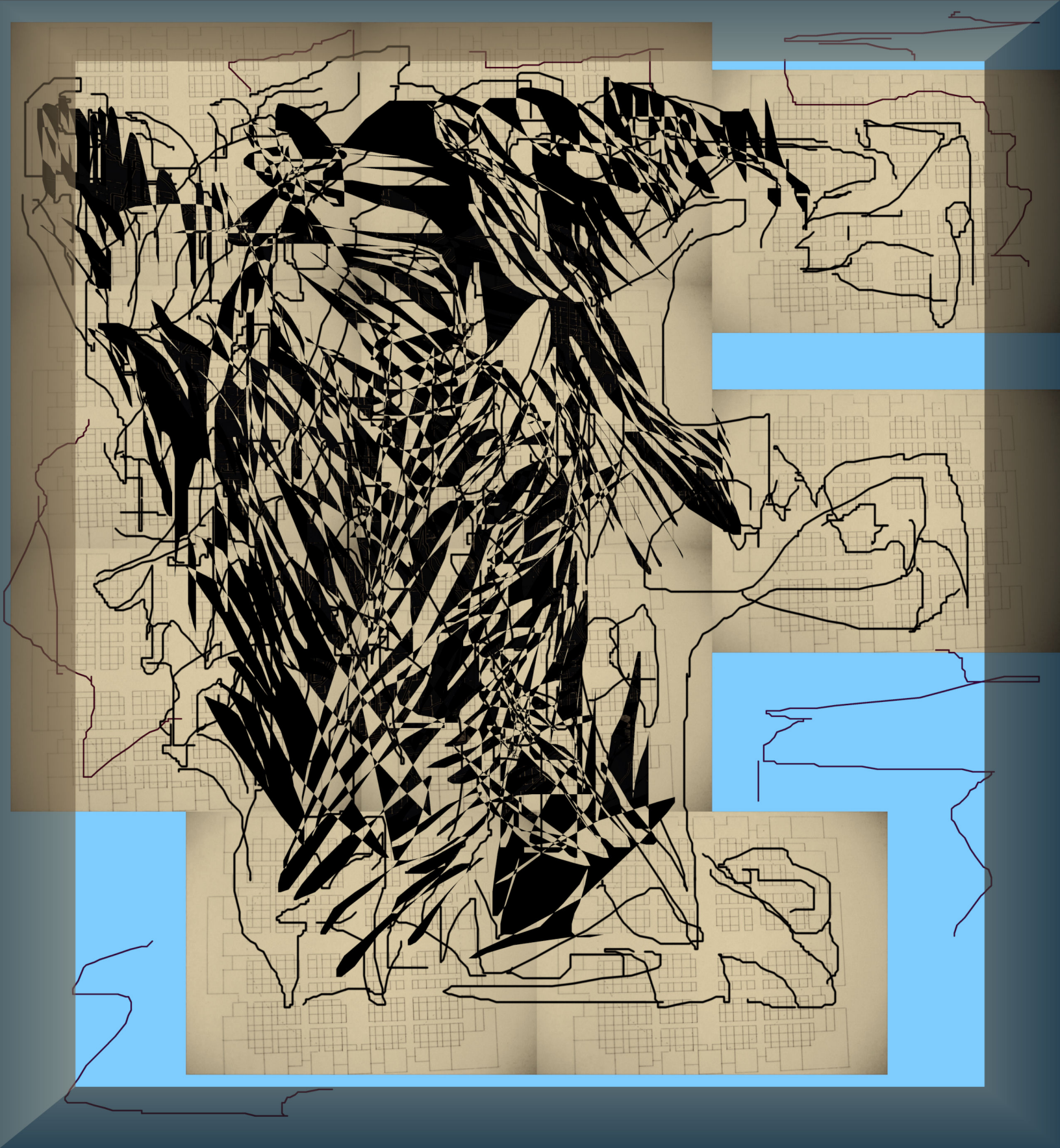




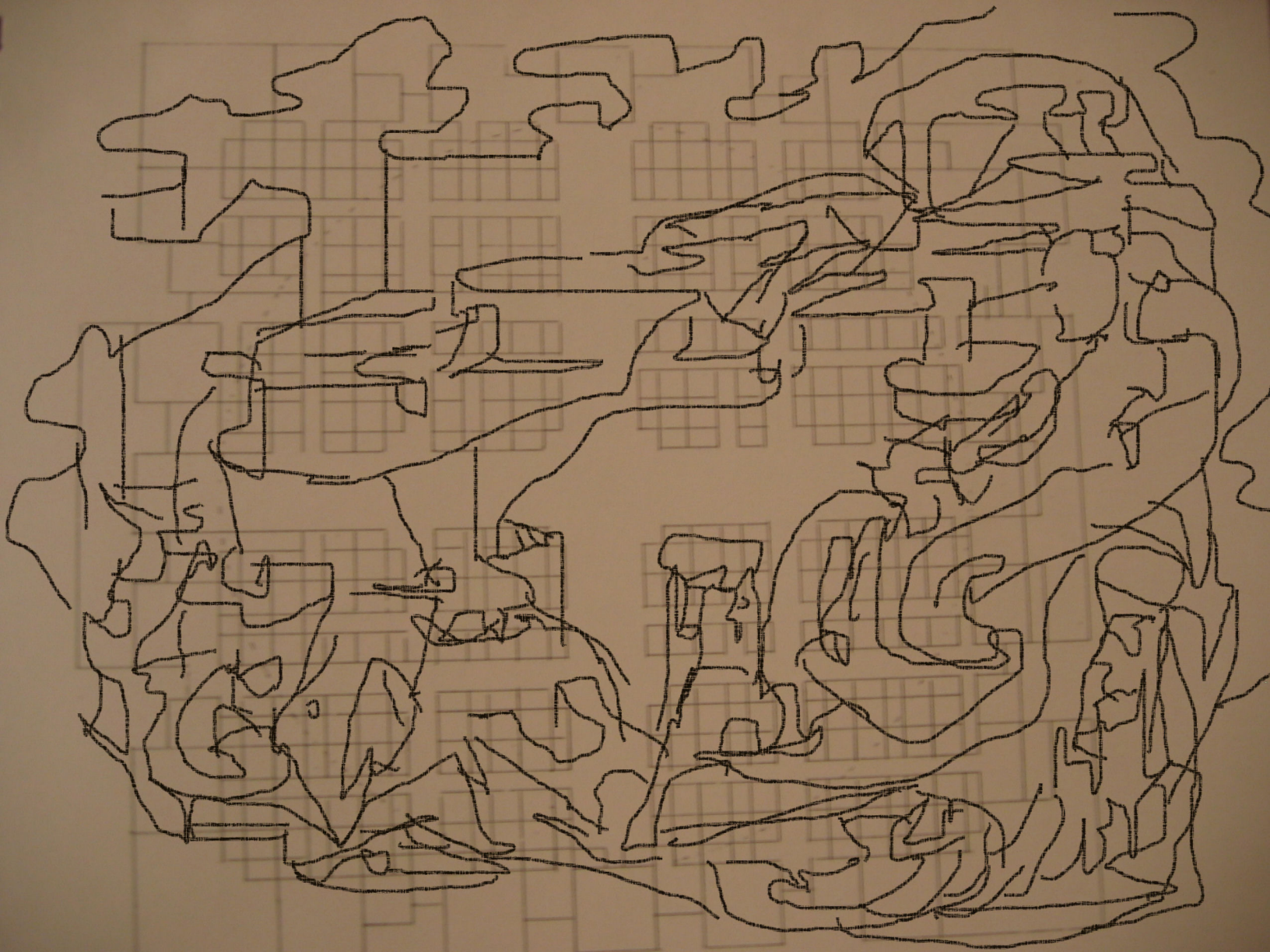


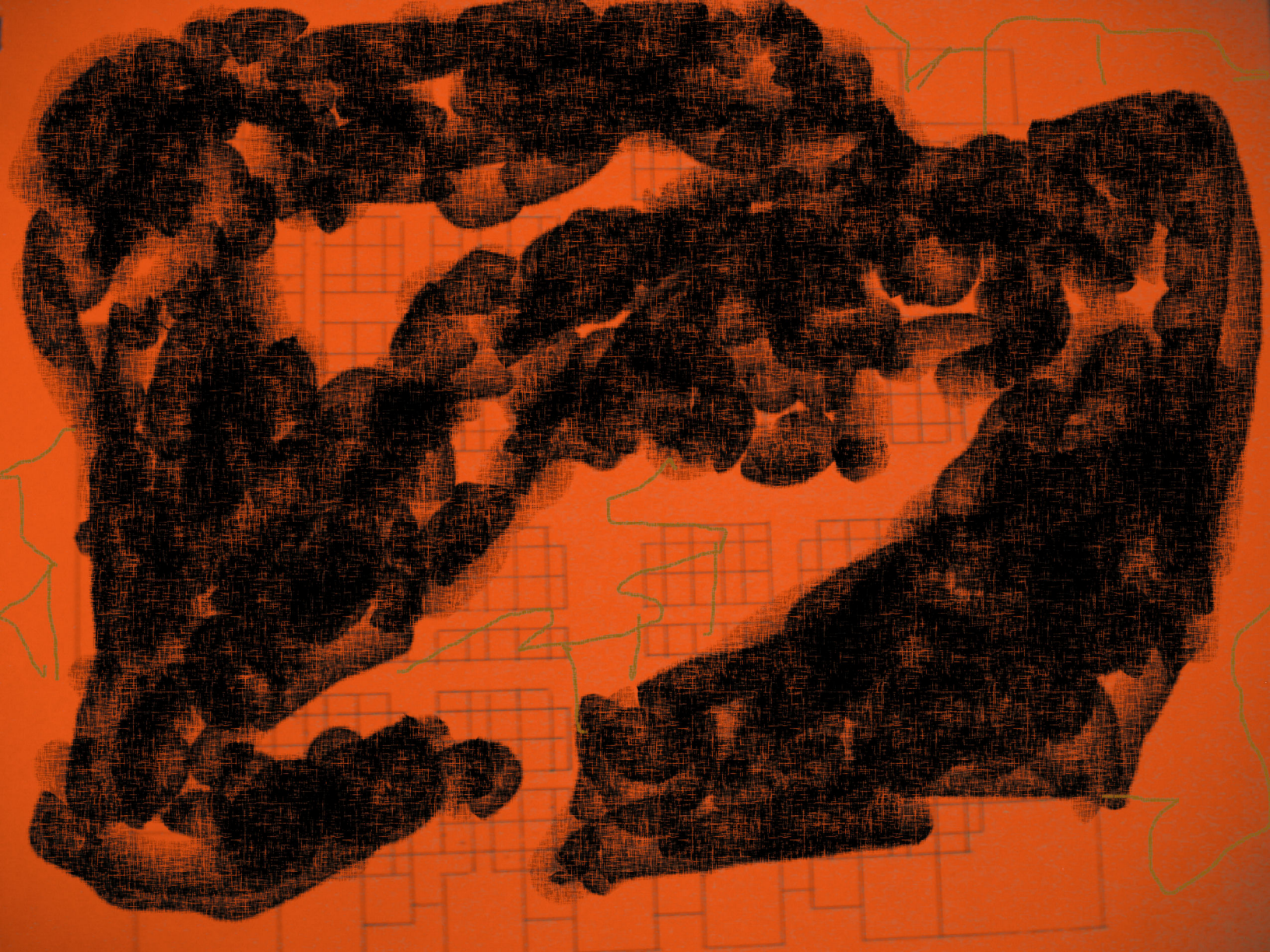


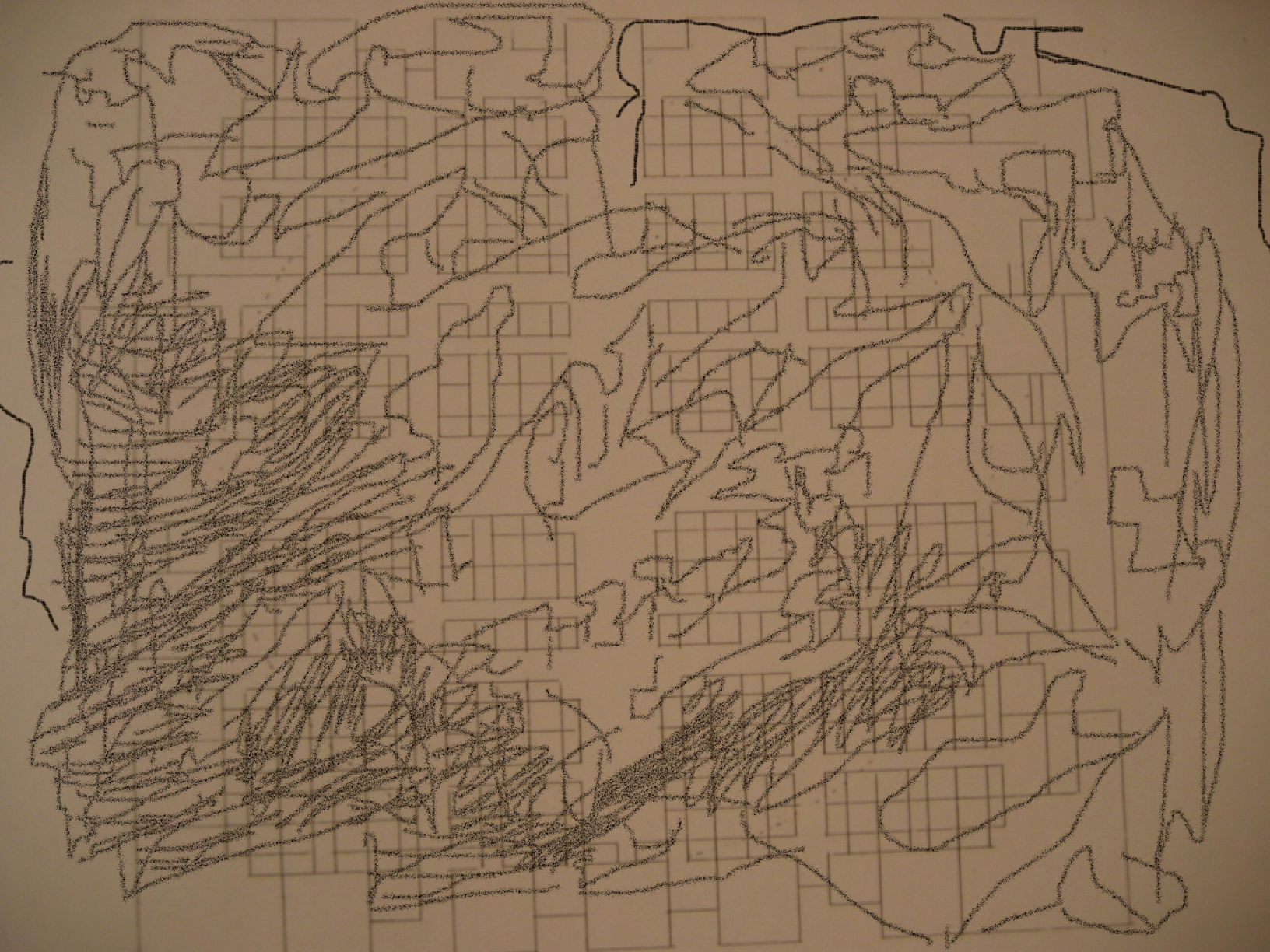


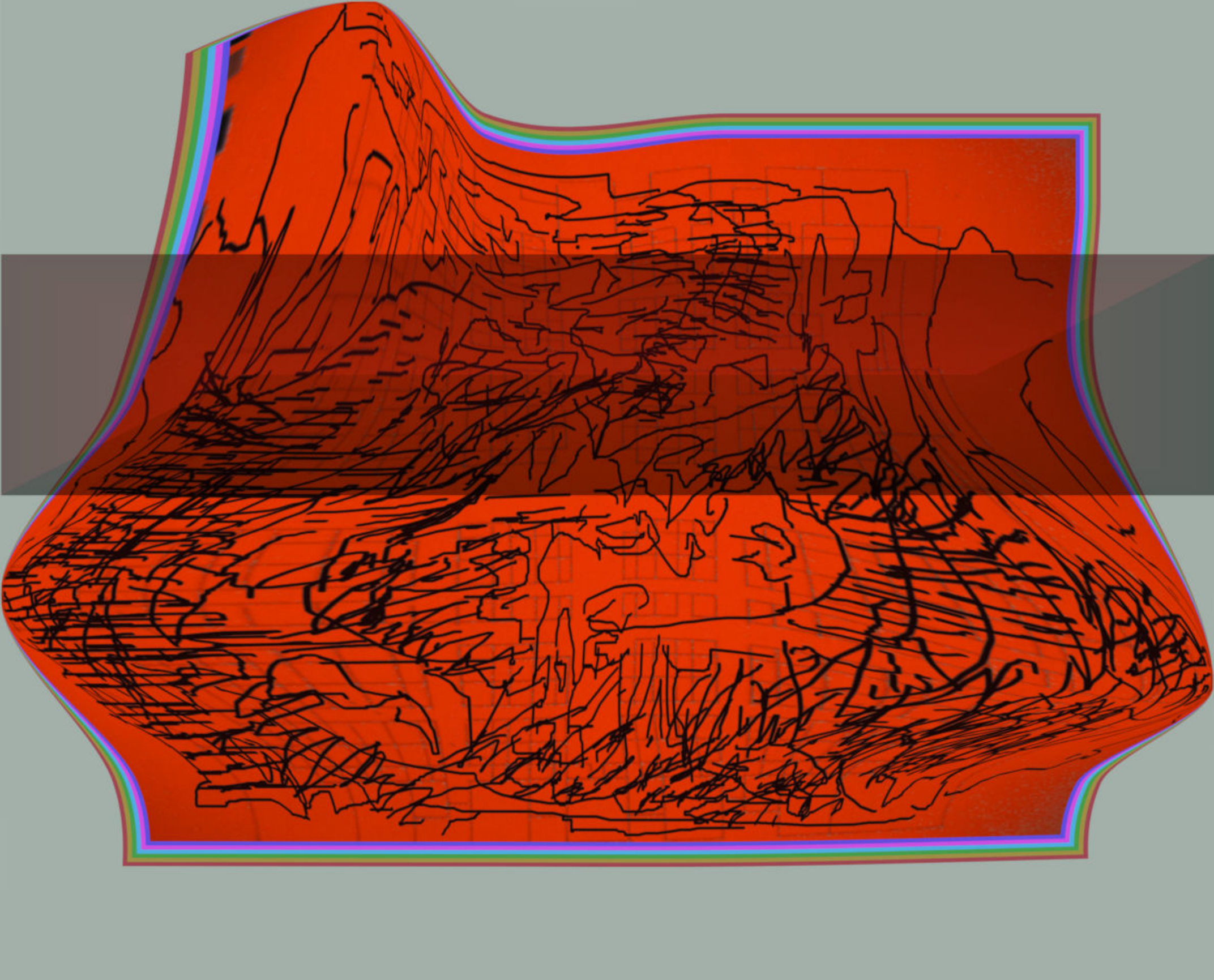




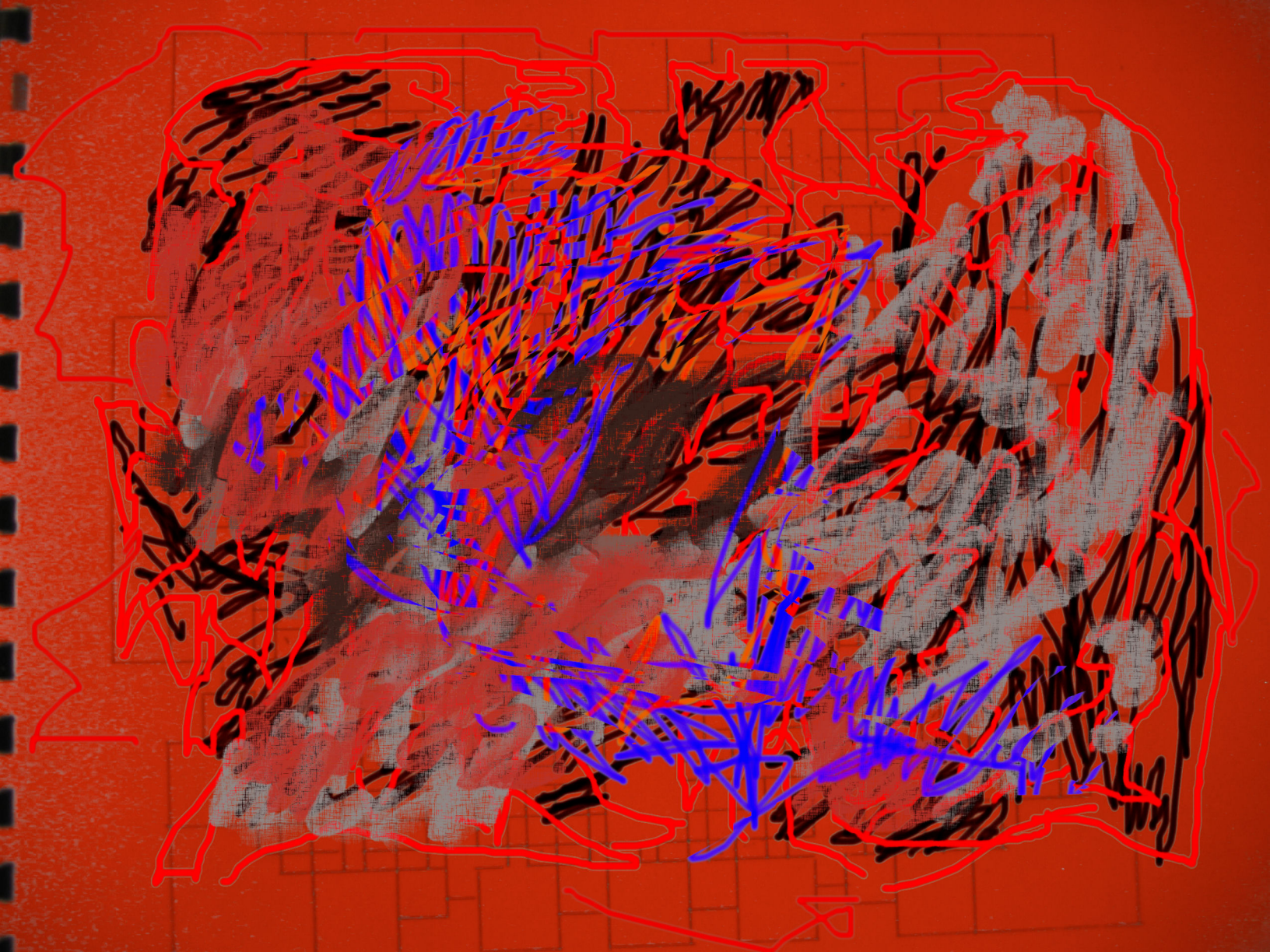


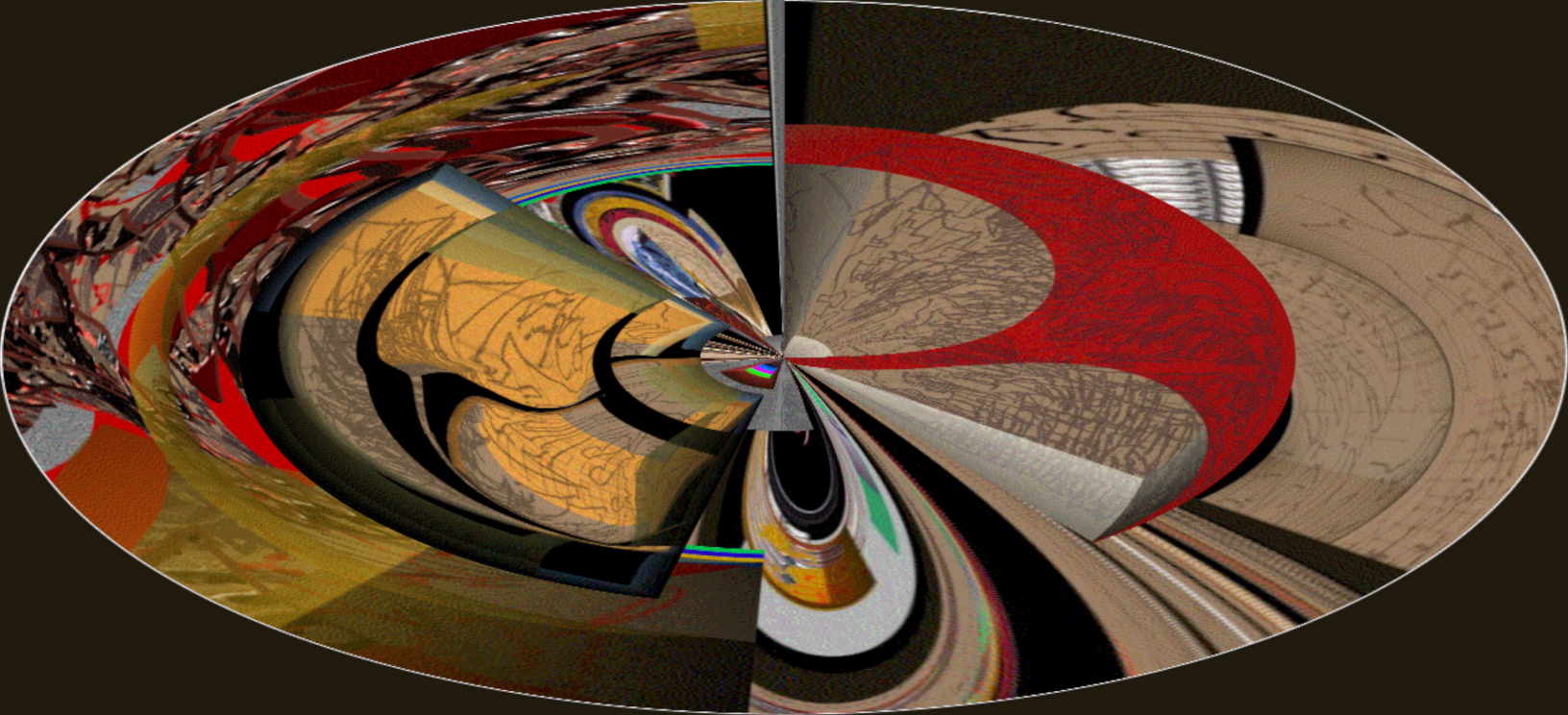


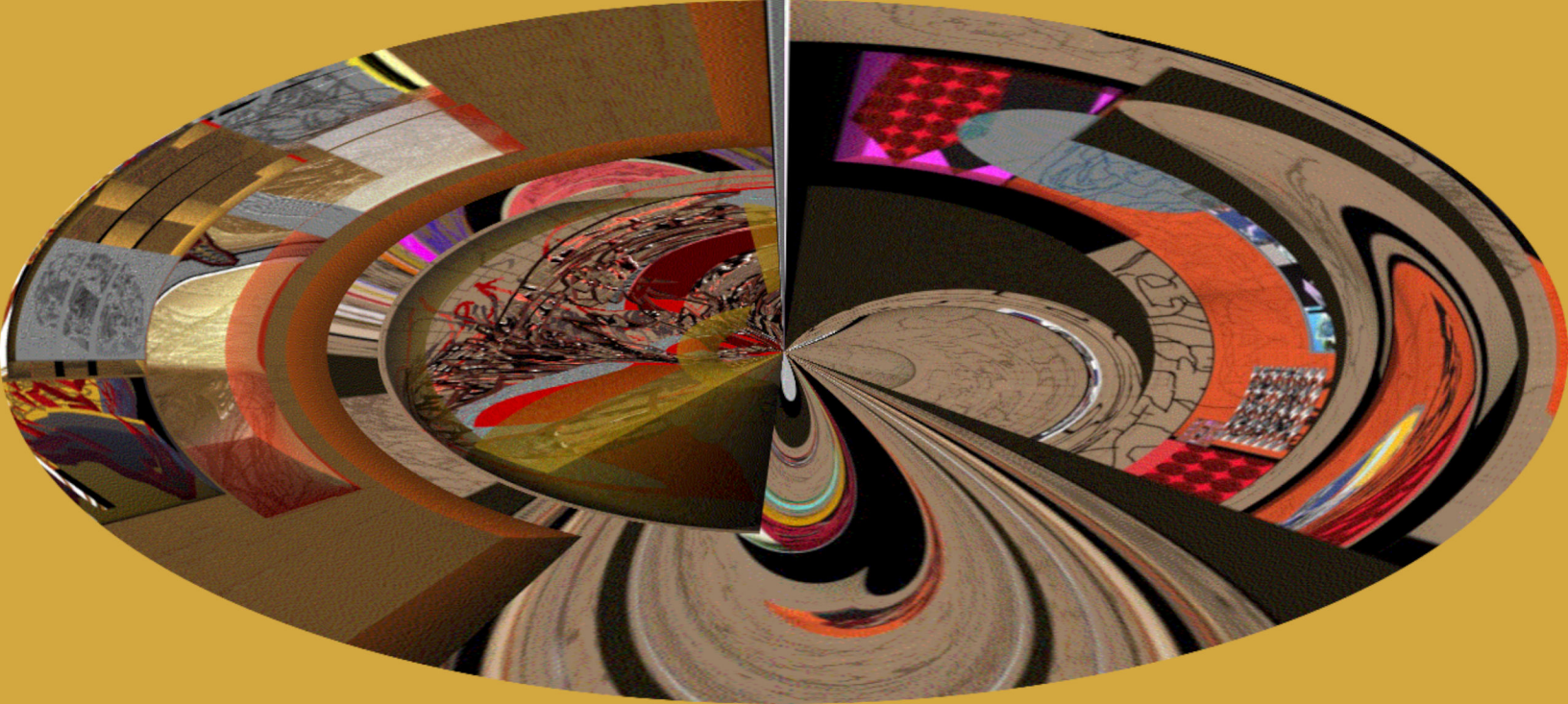






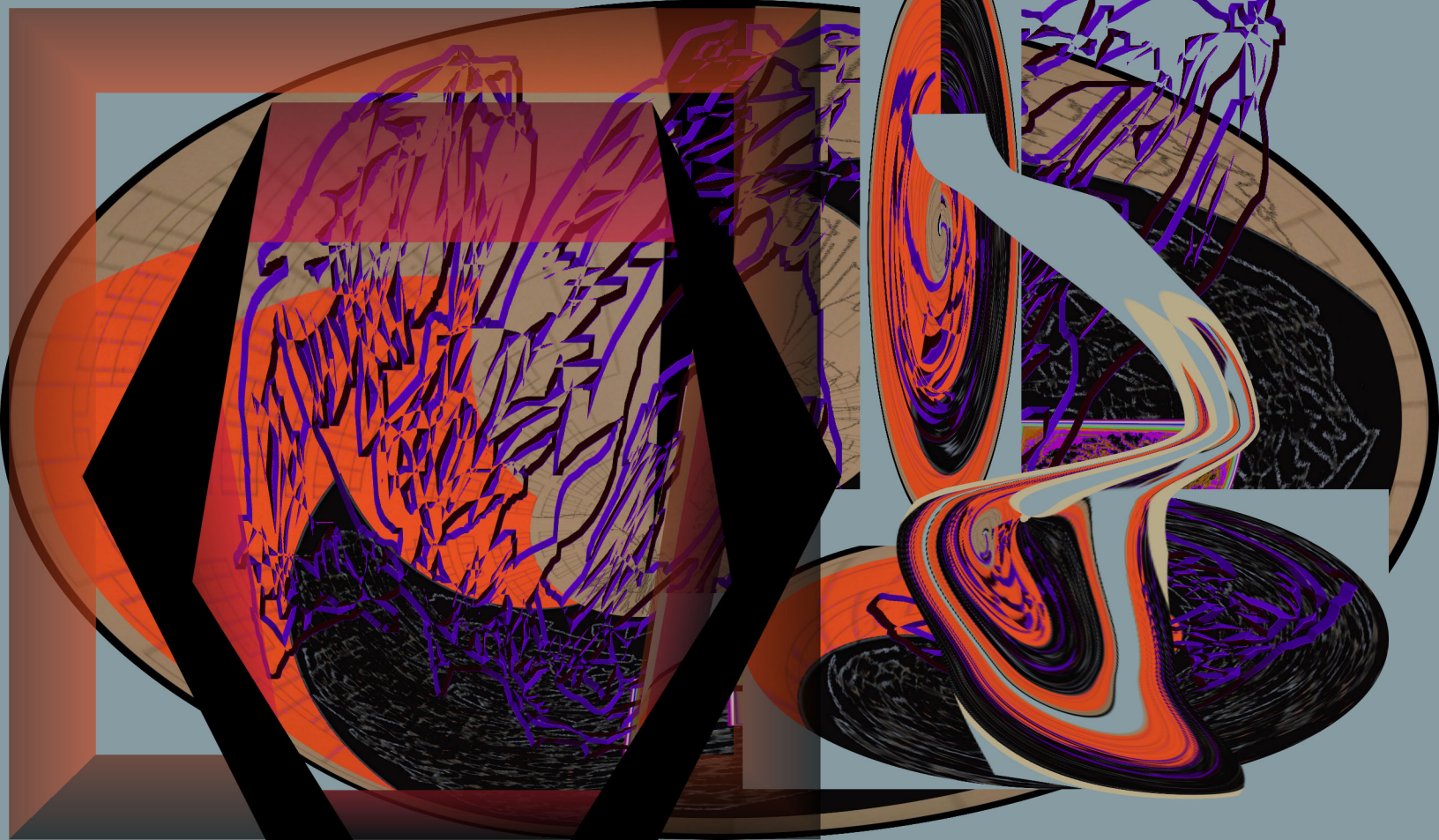




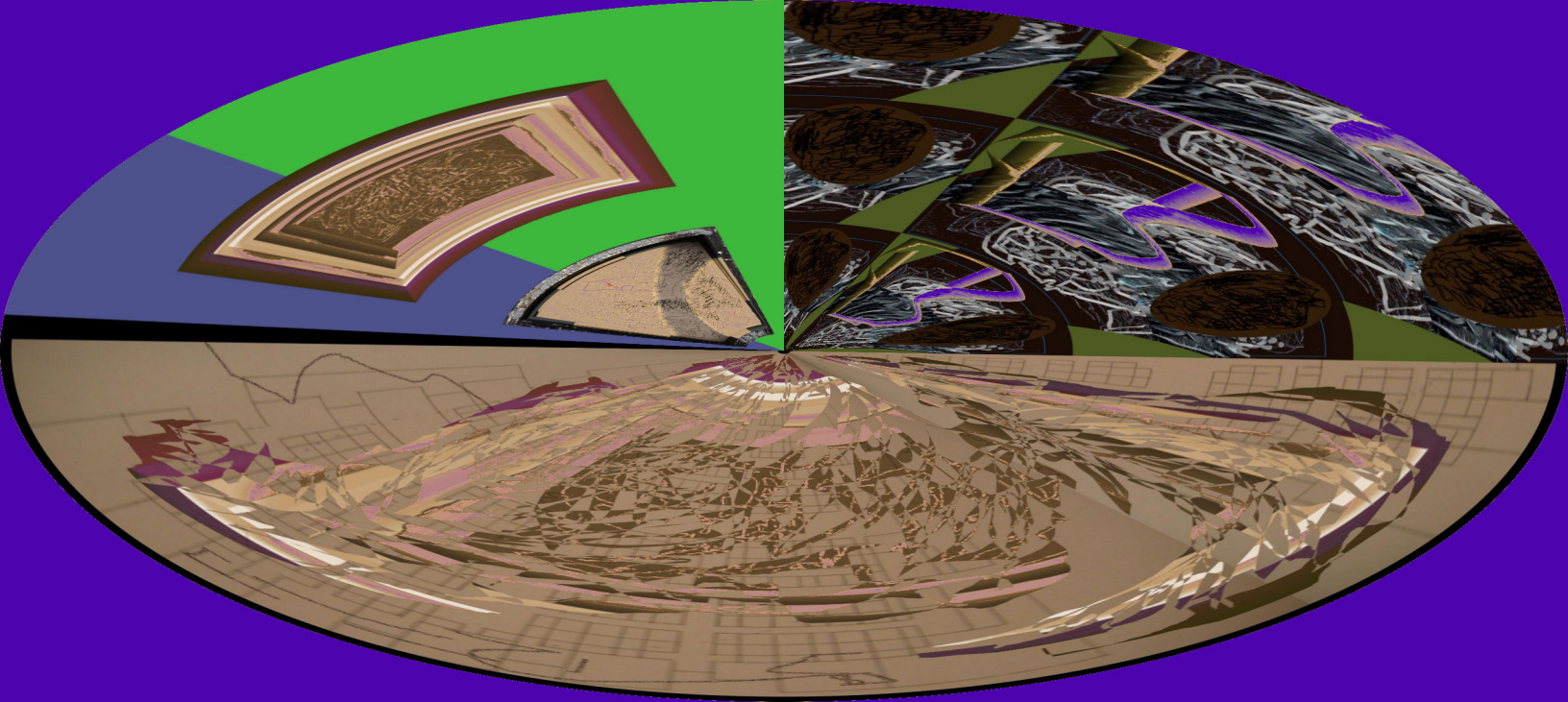


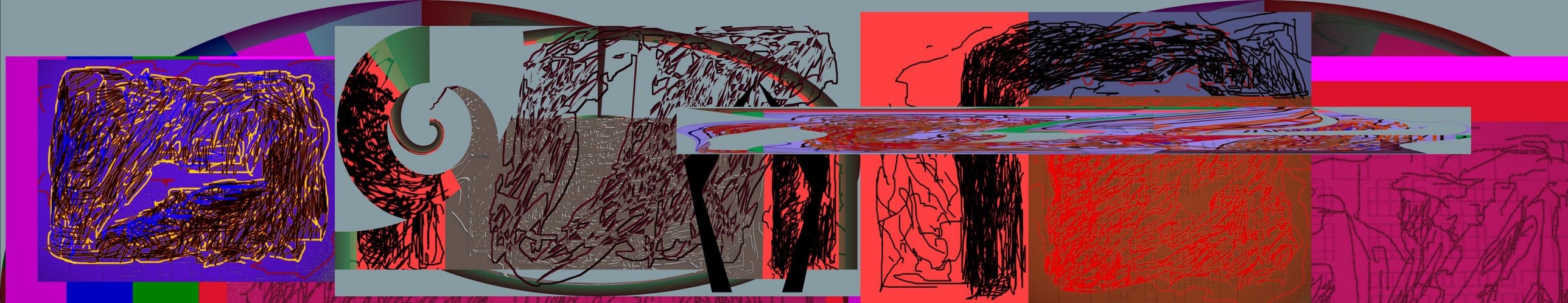




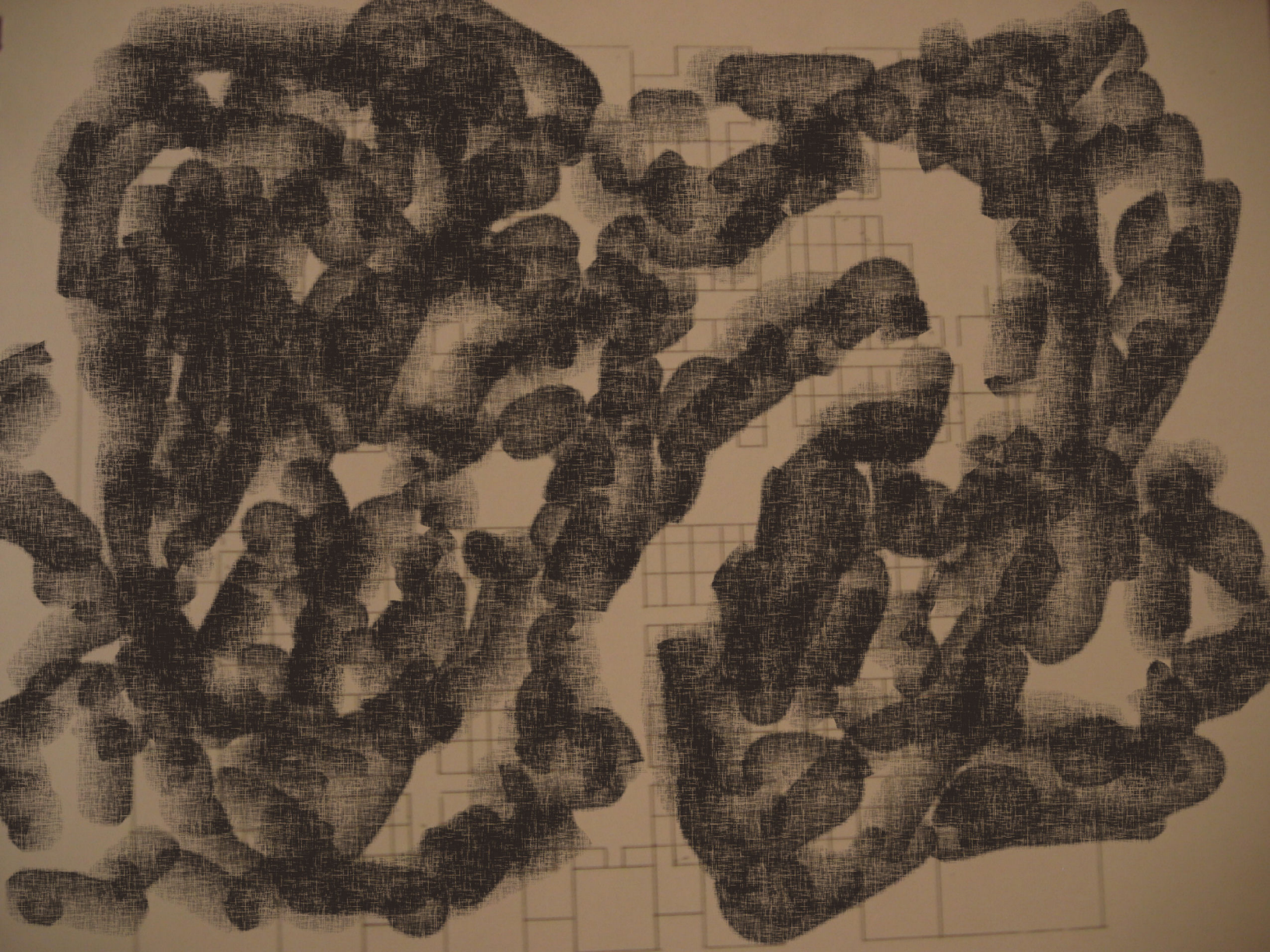






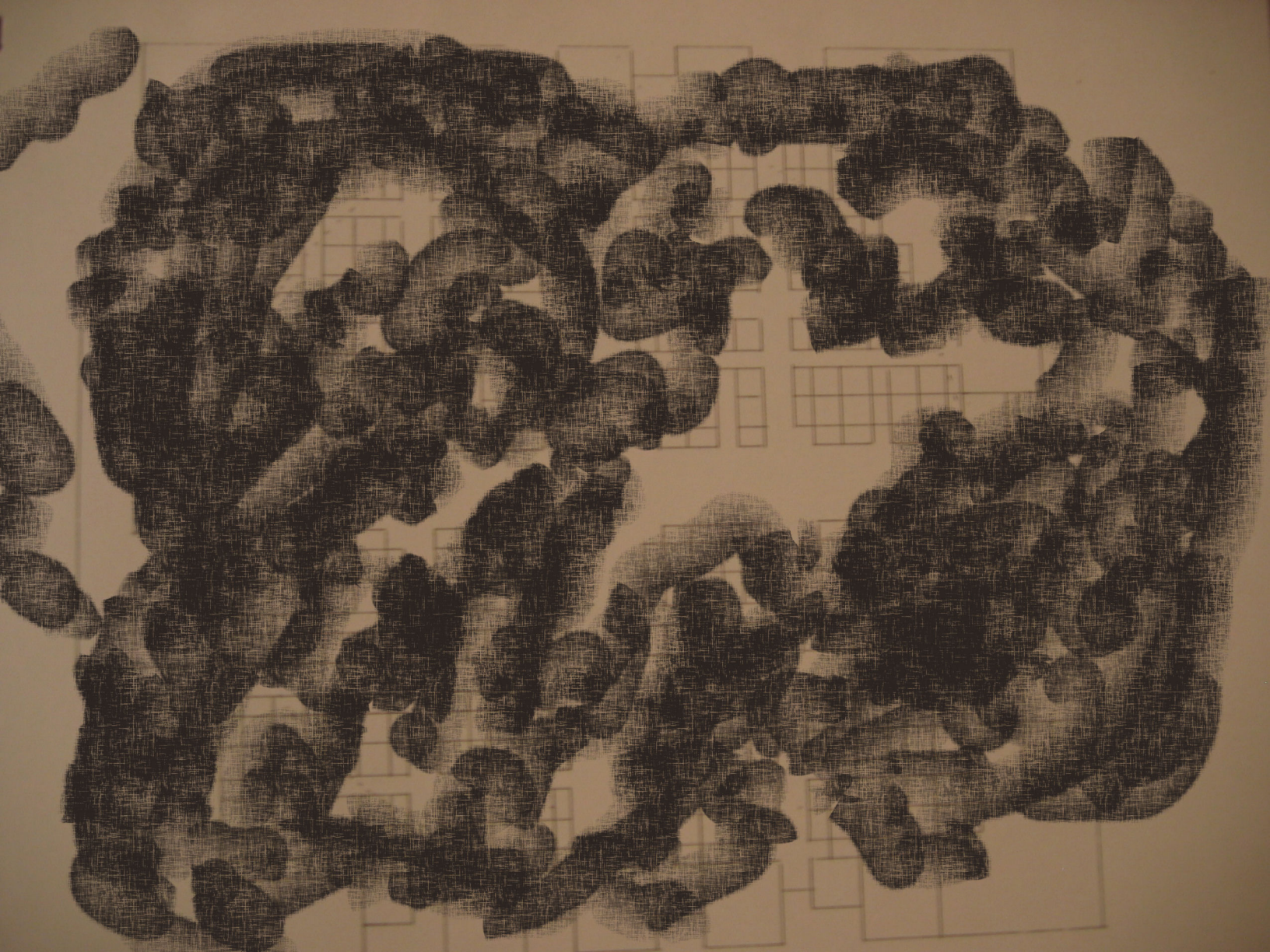






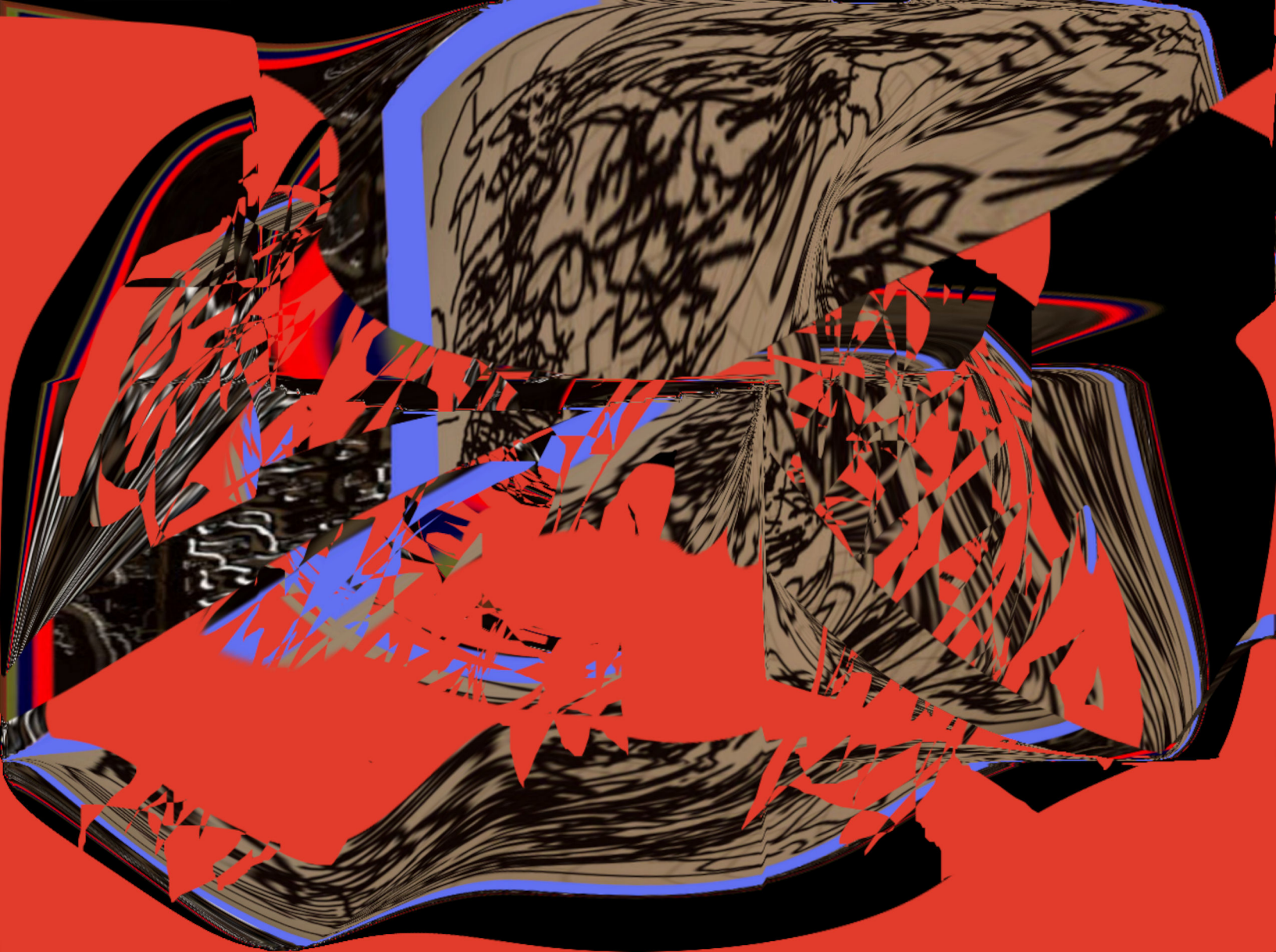








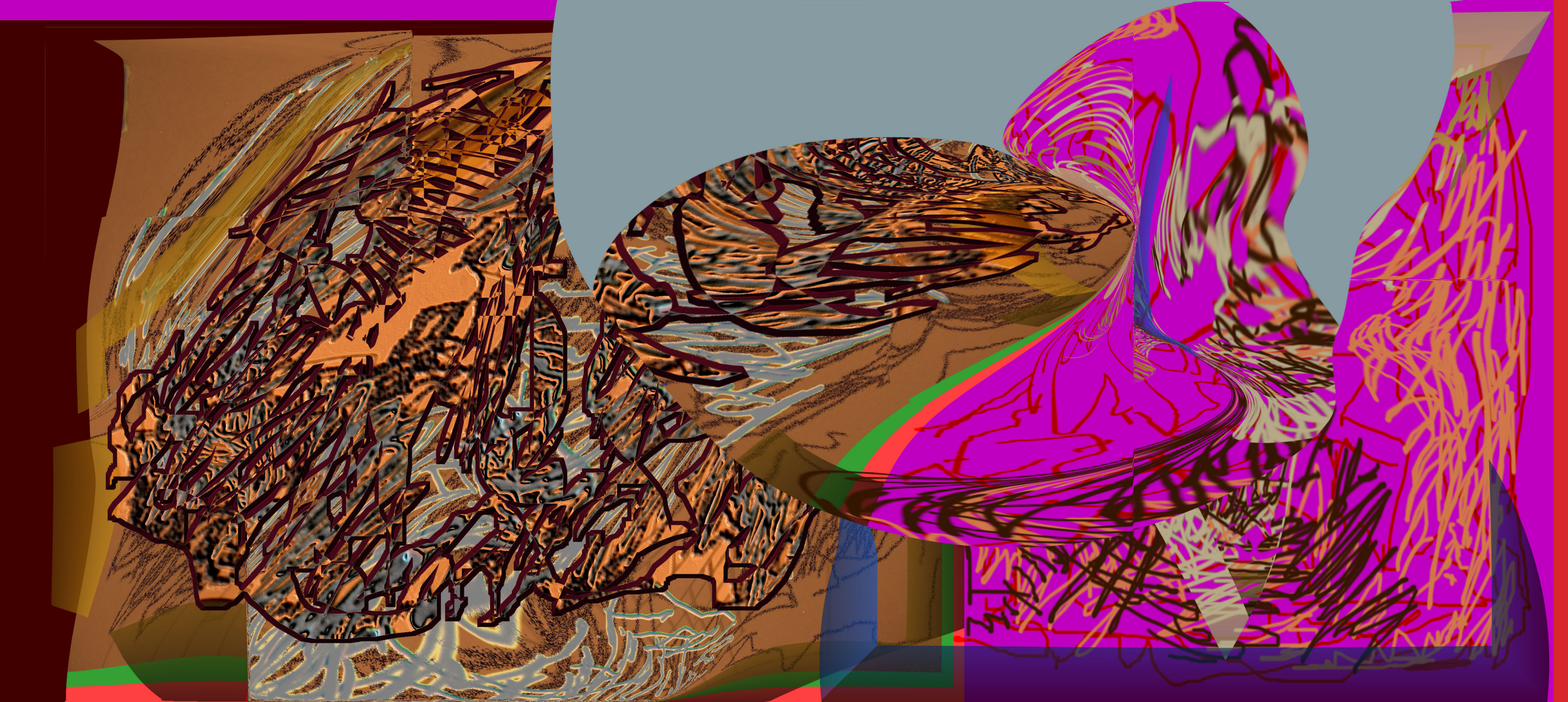


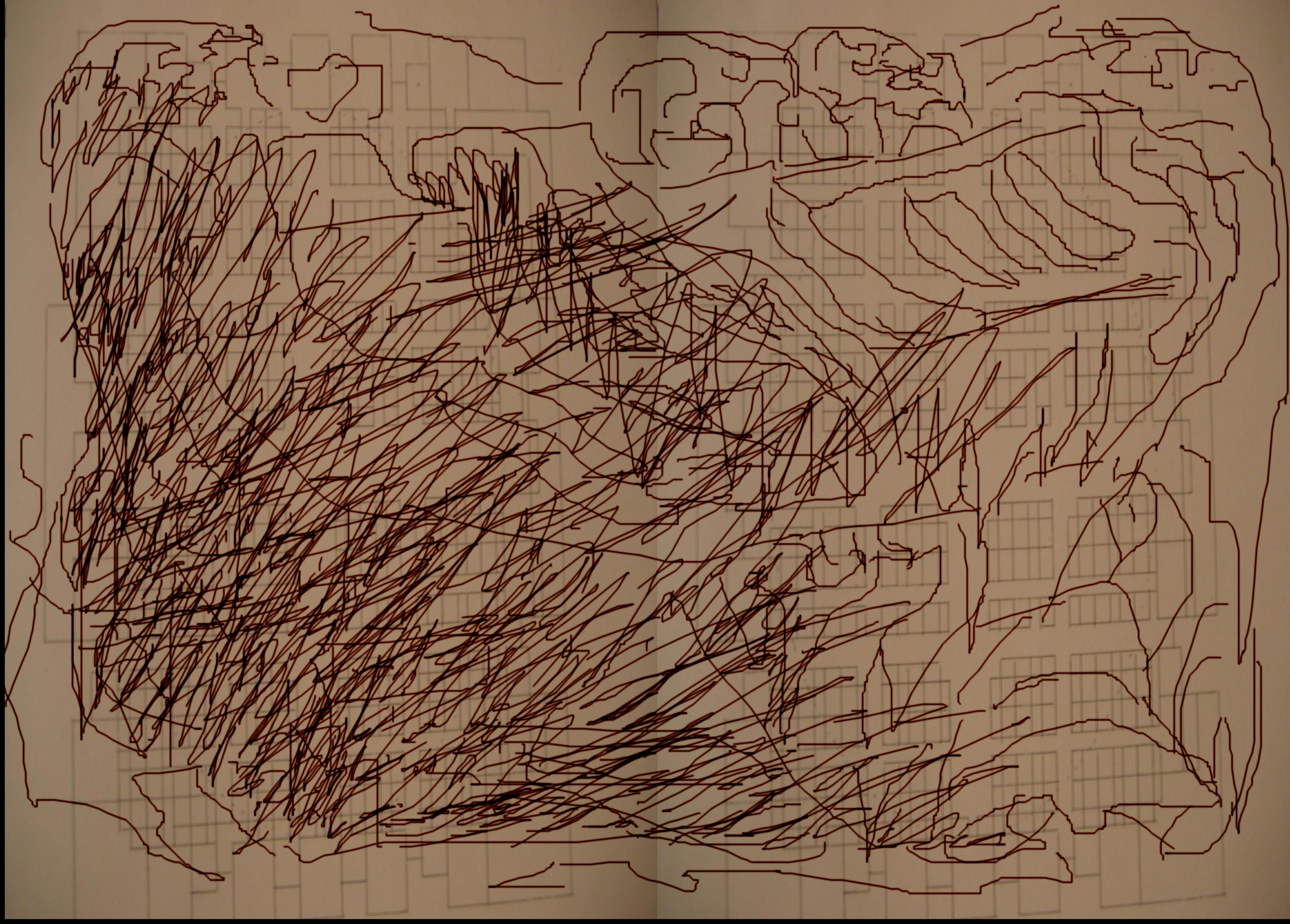






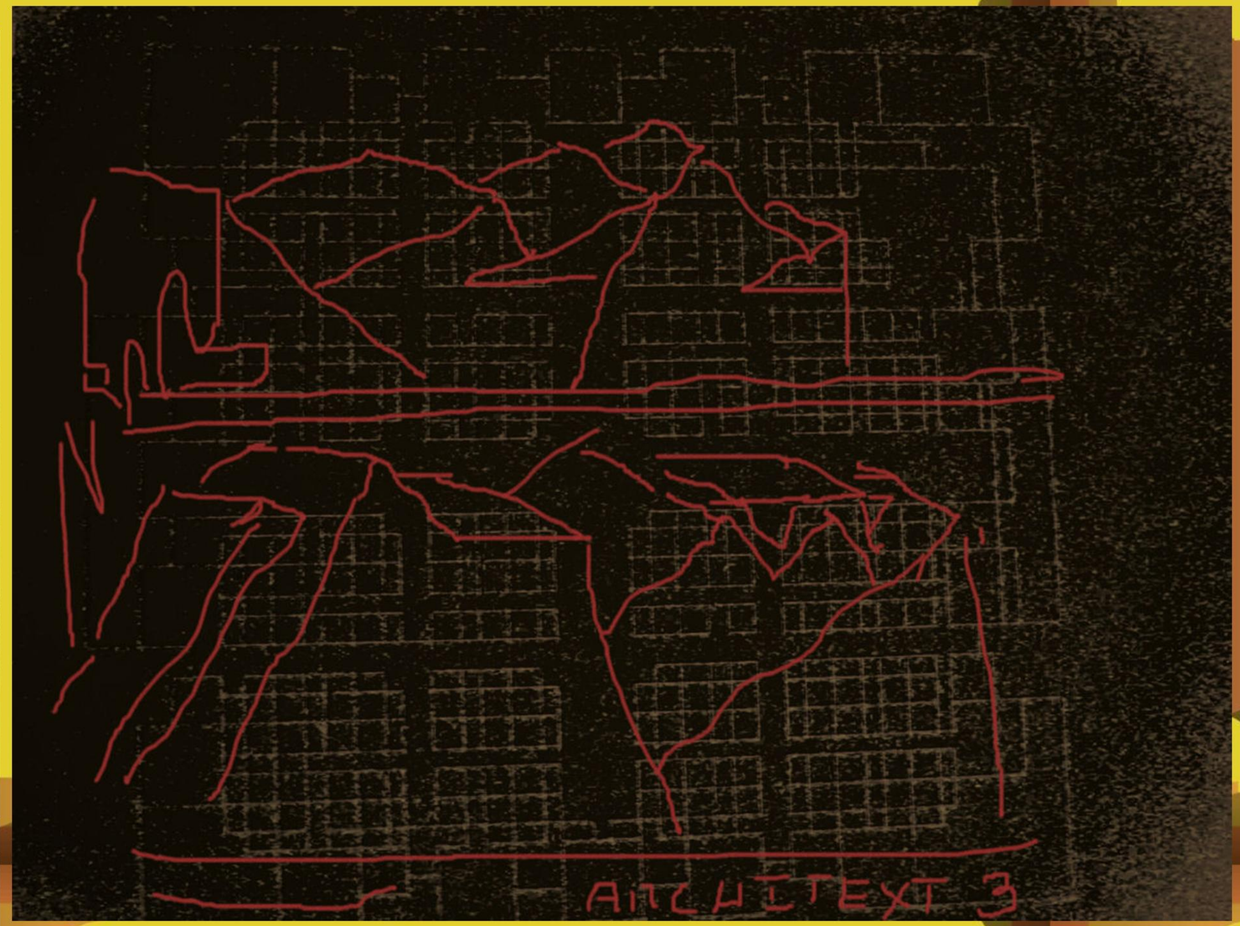


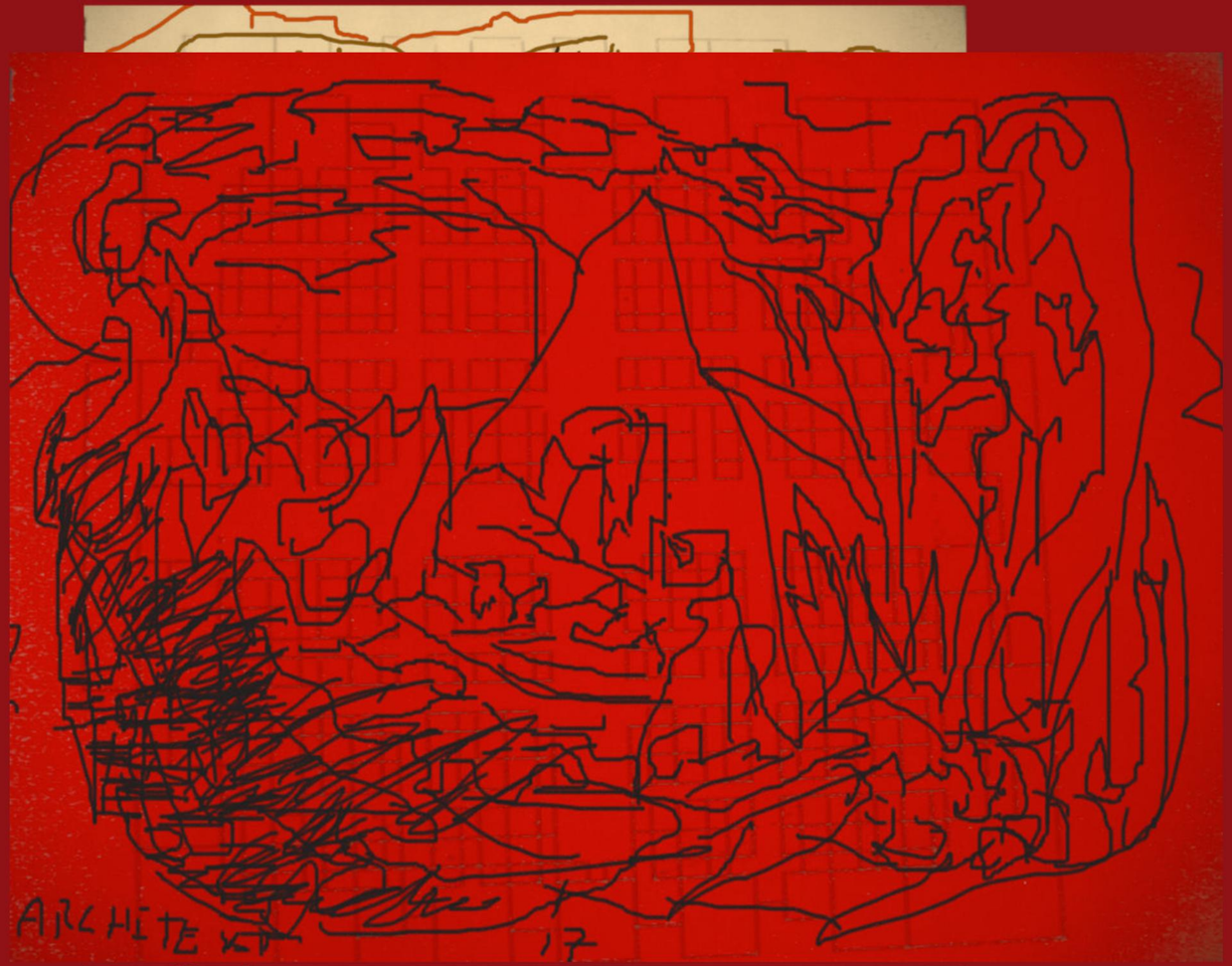




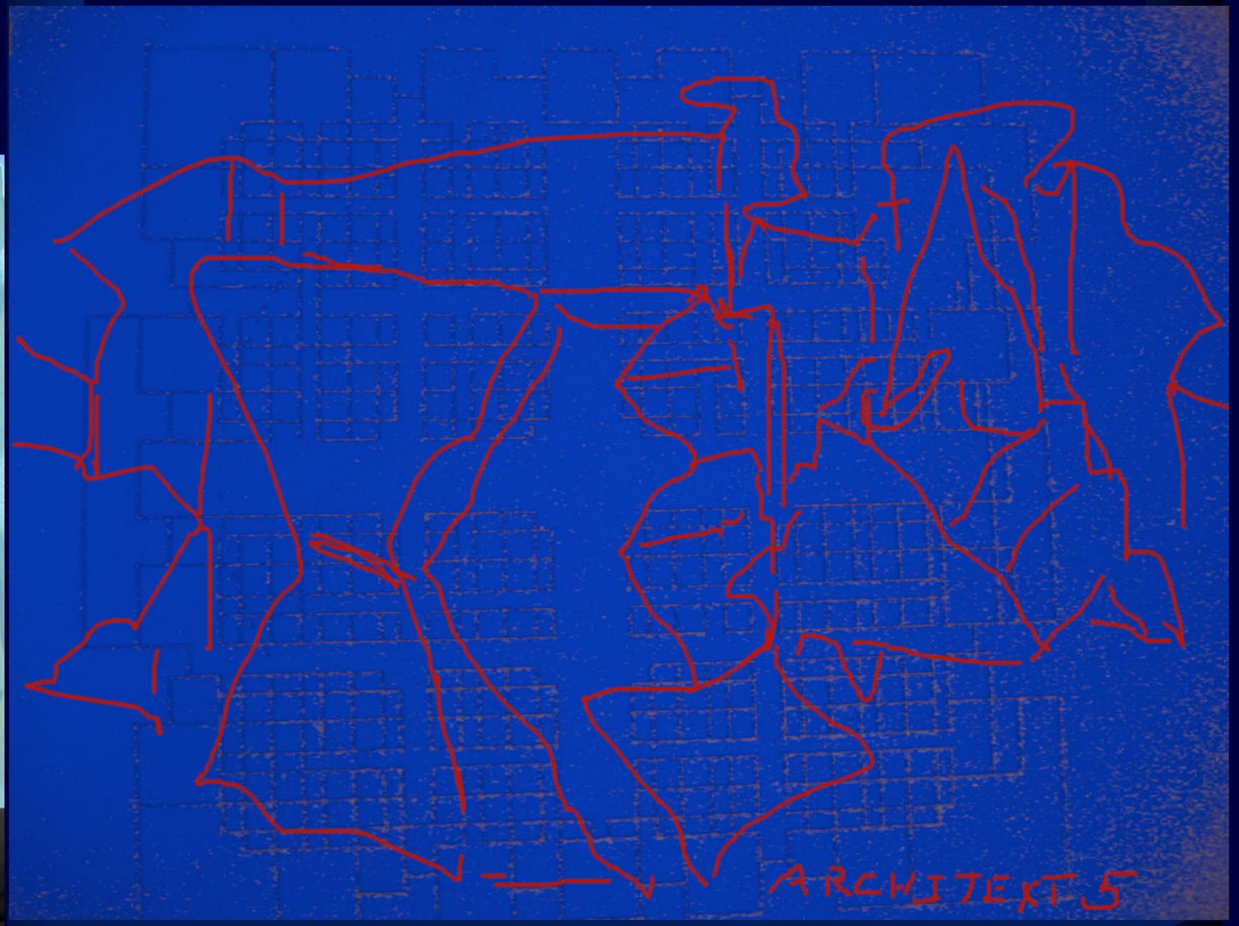





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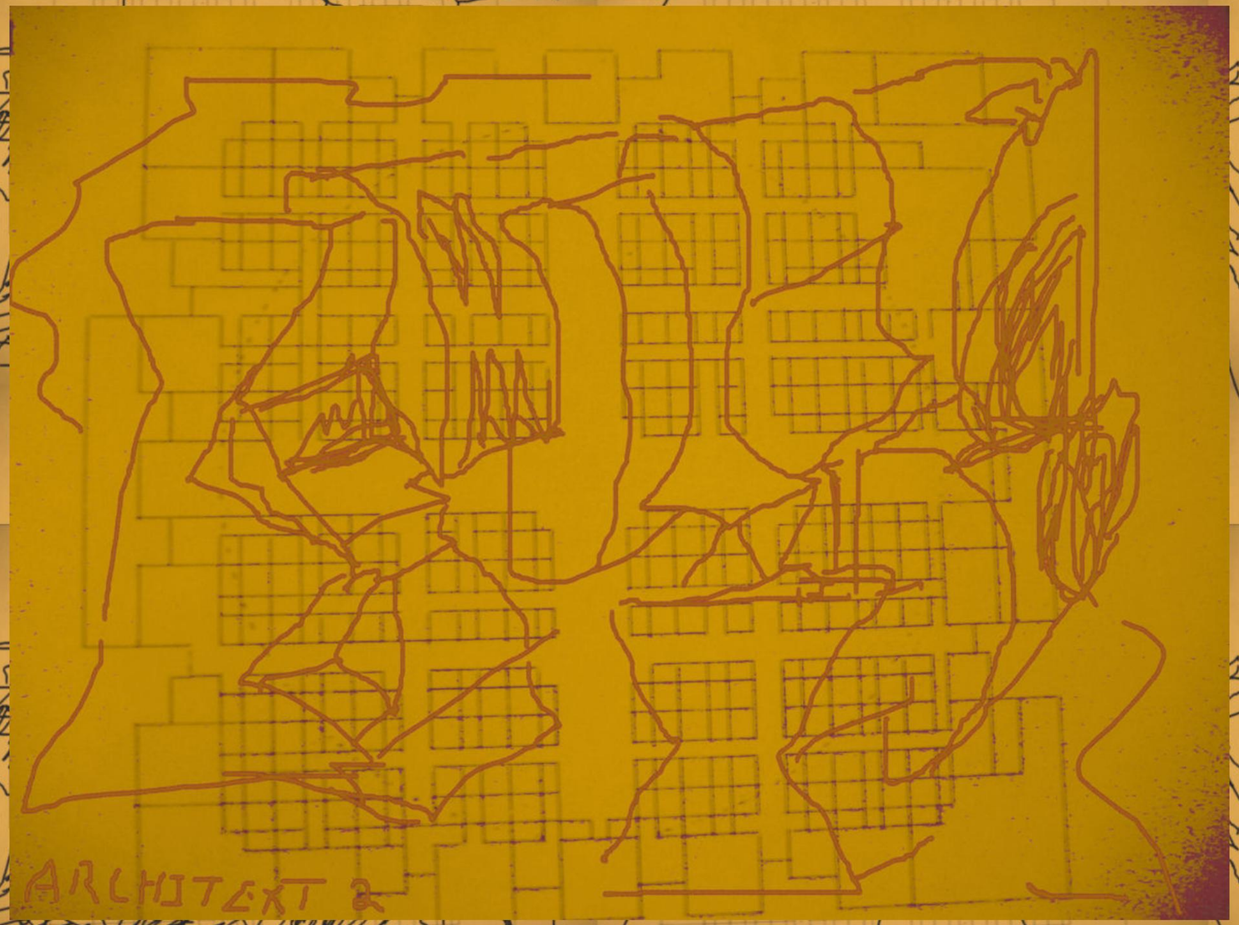

ARCHITECT
17



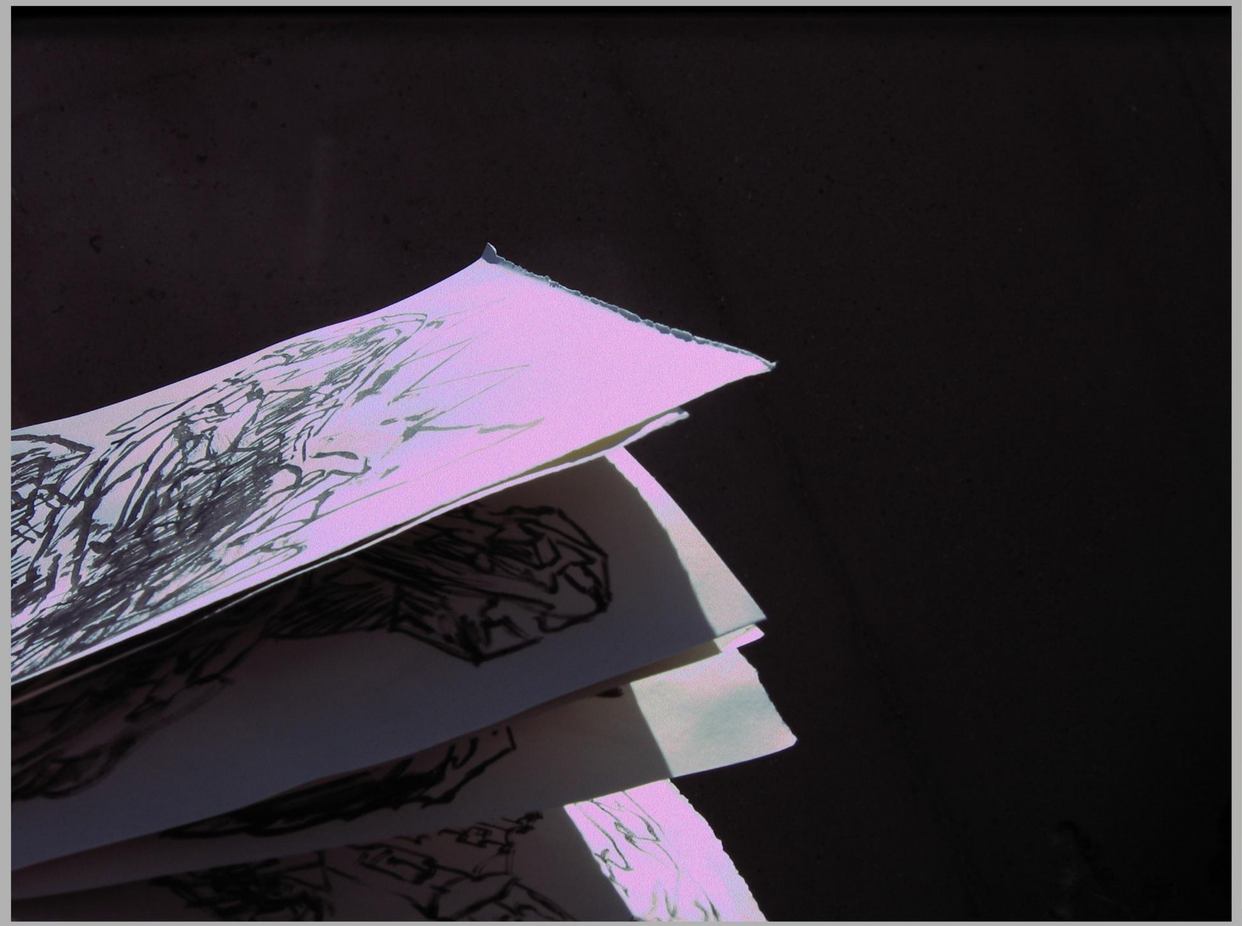

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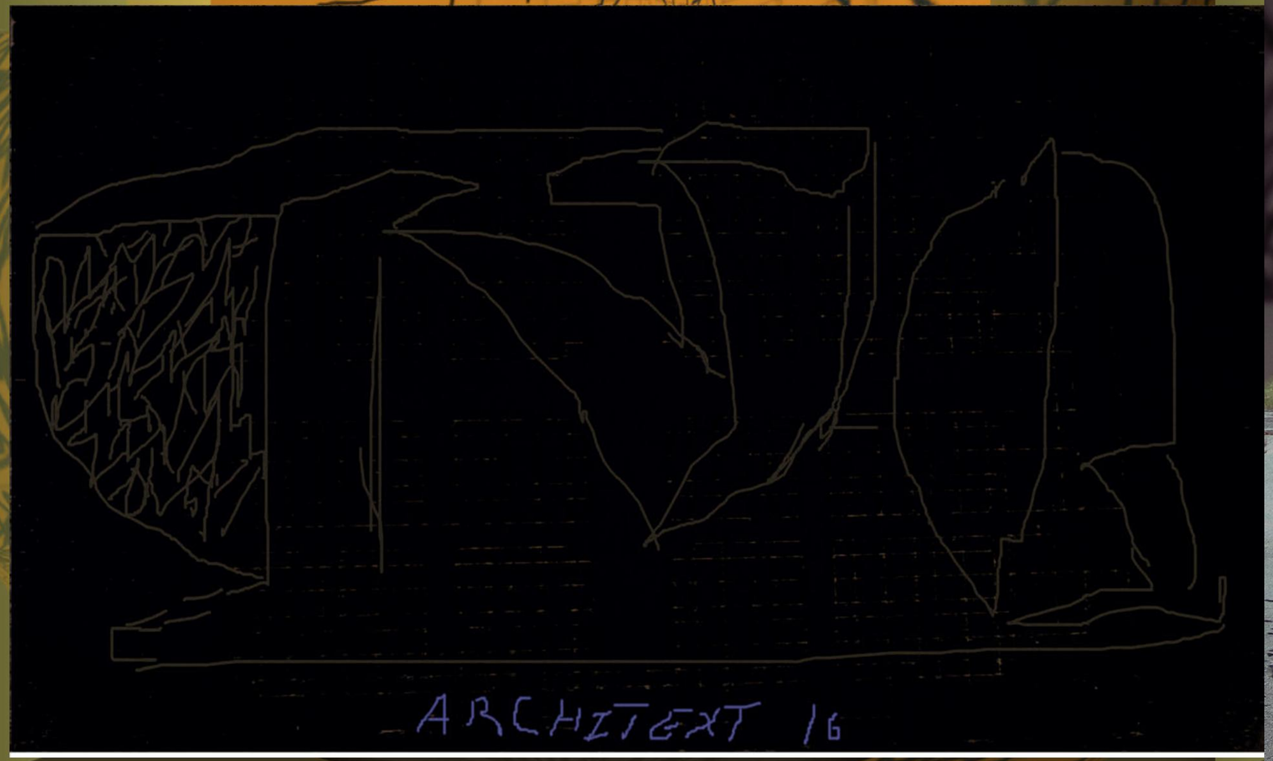

ARCHITEXT 4


ARCHITEXT 2

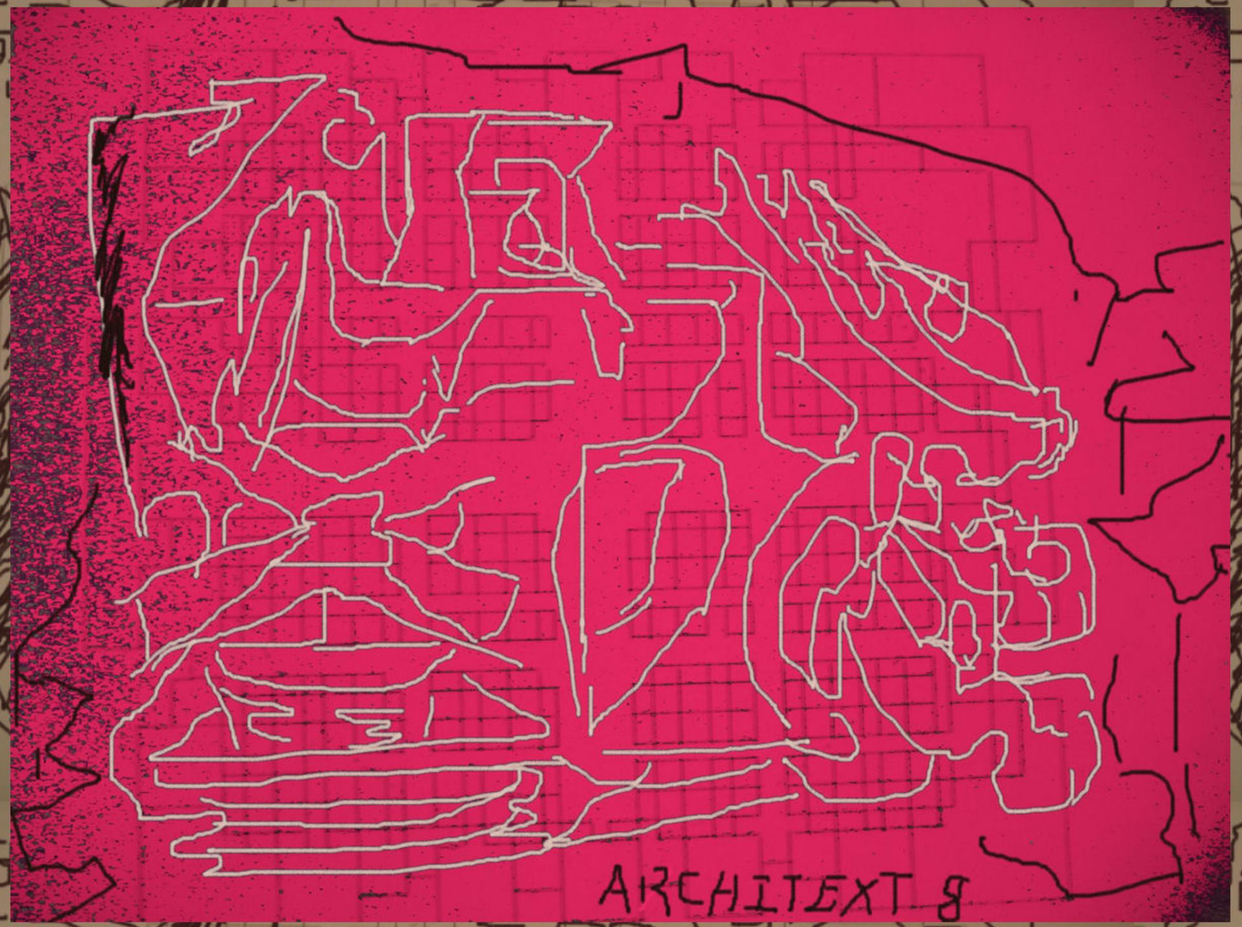





ARCHITEXT


ARCHITECT 16




ARCHITEXT 8




ARCHITEXT 14



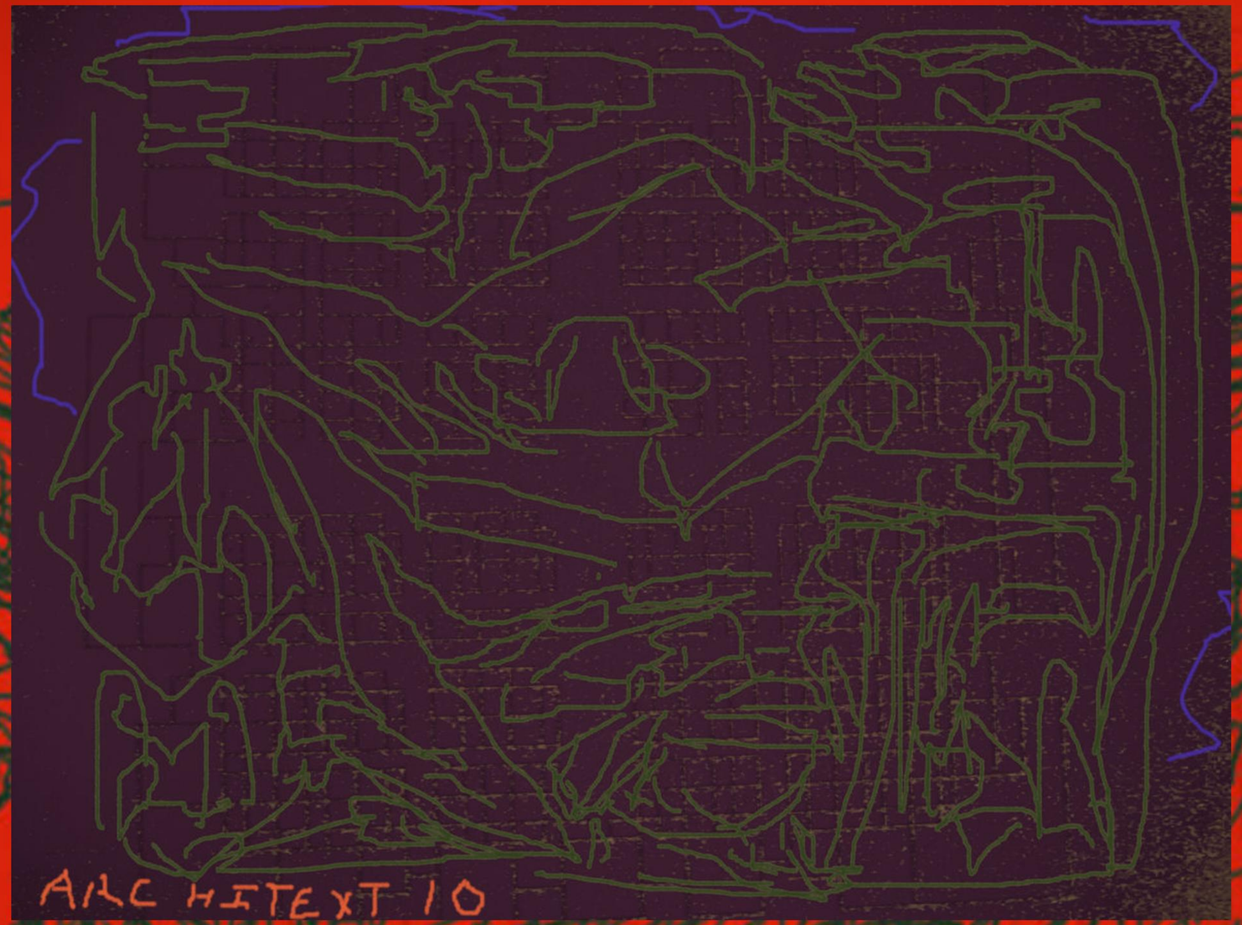



ARCHITEXT 11


ARCHETEXT 6

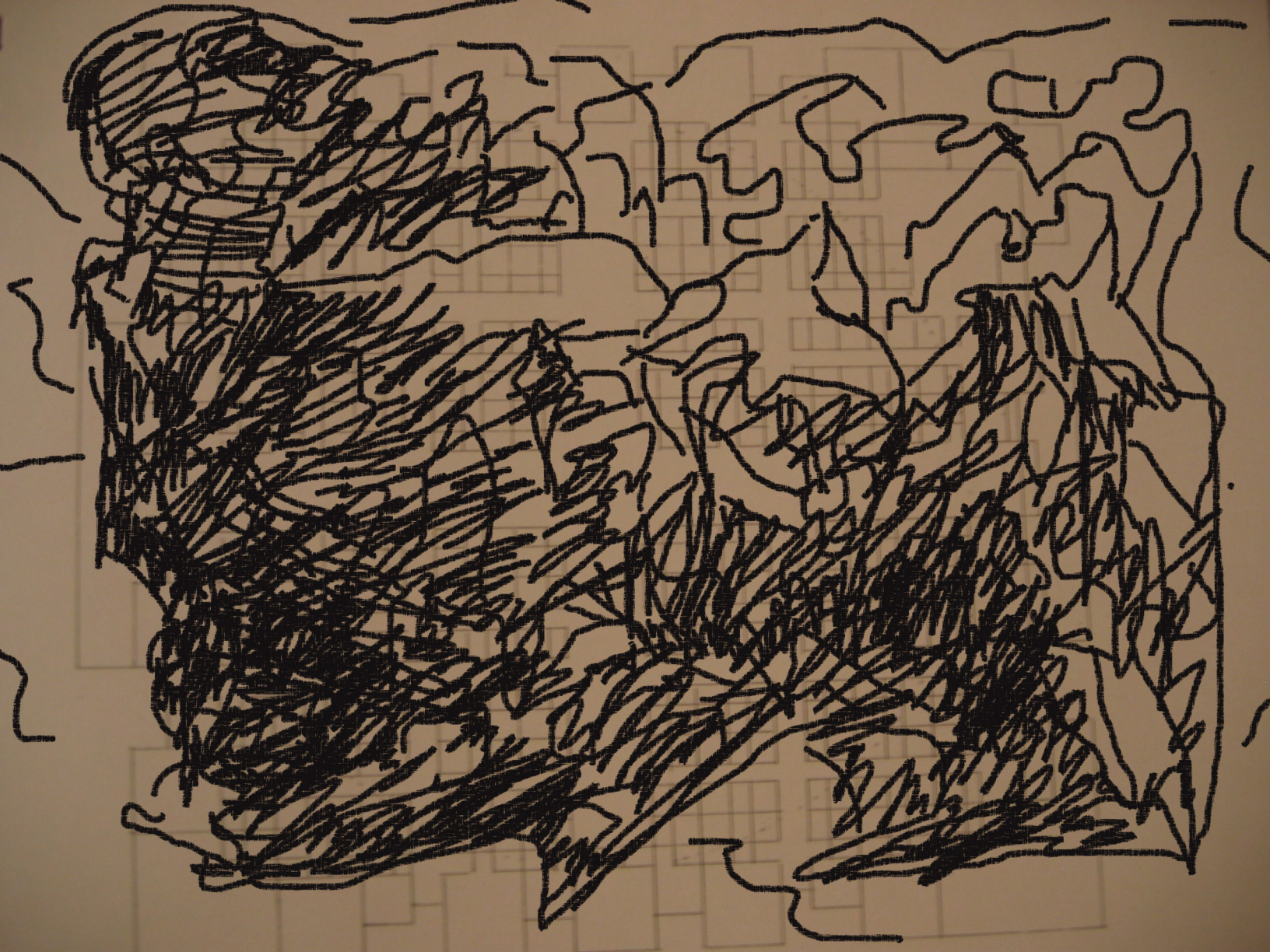


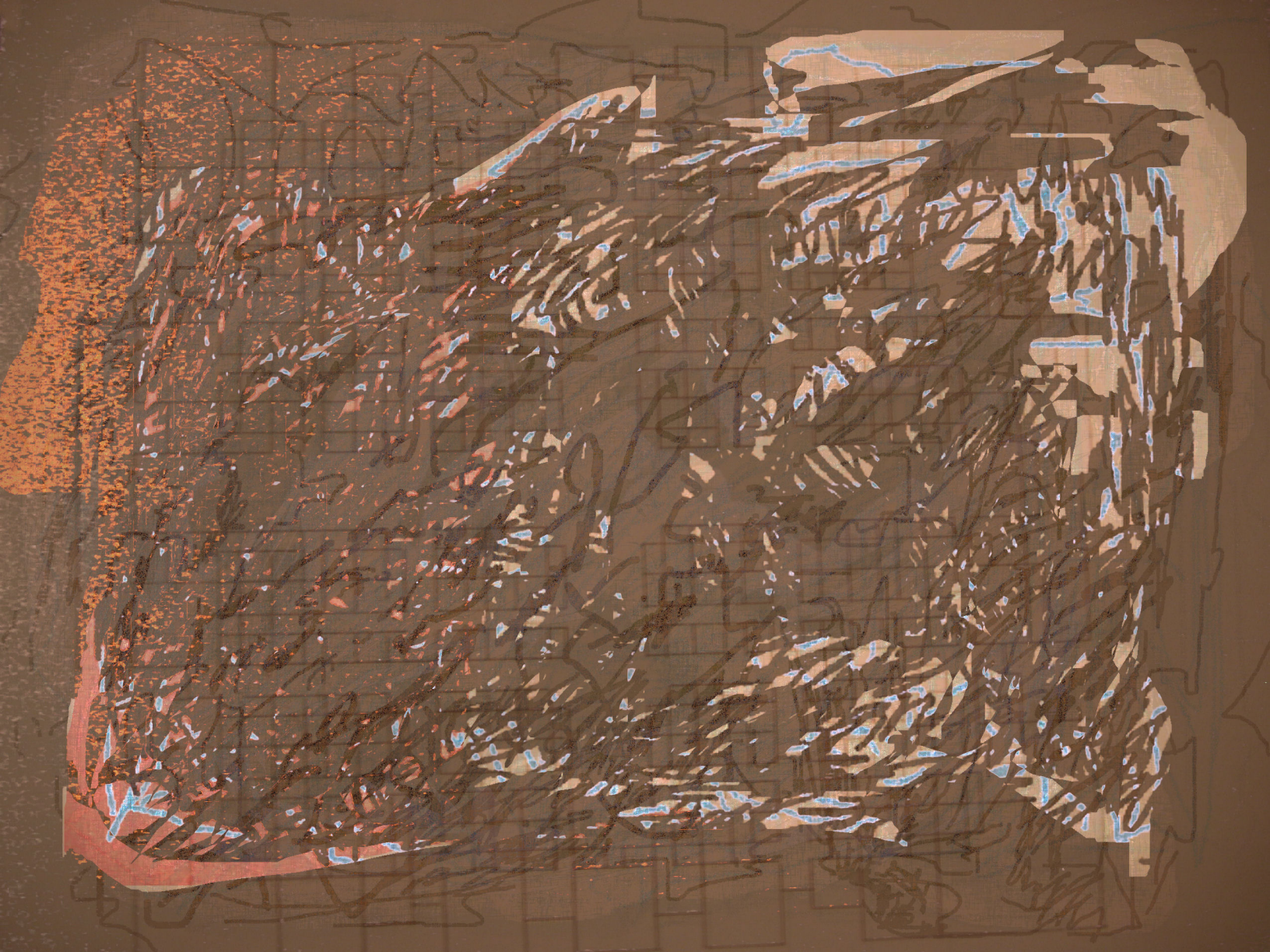


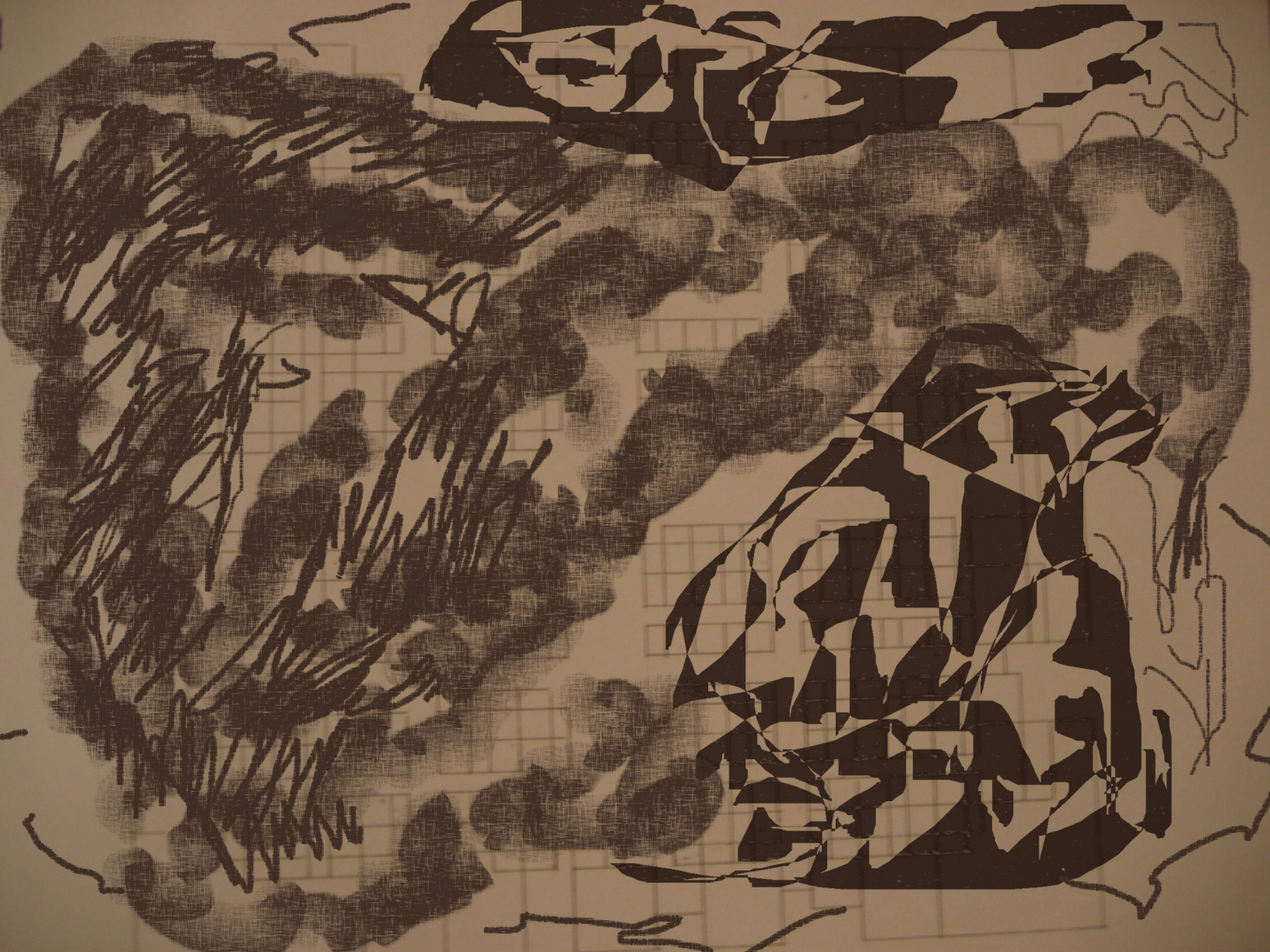

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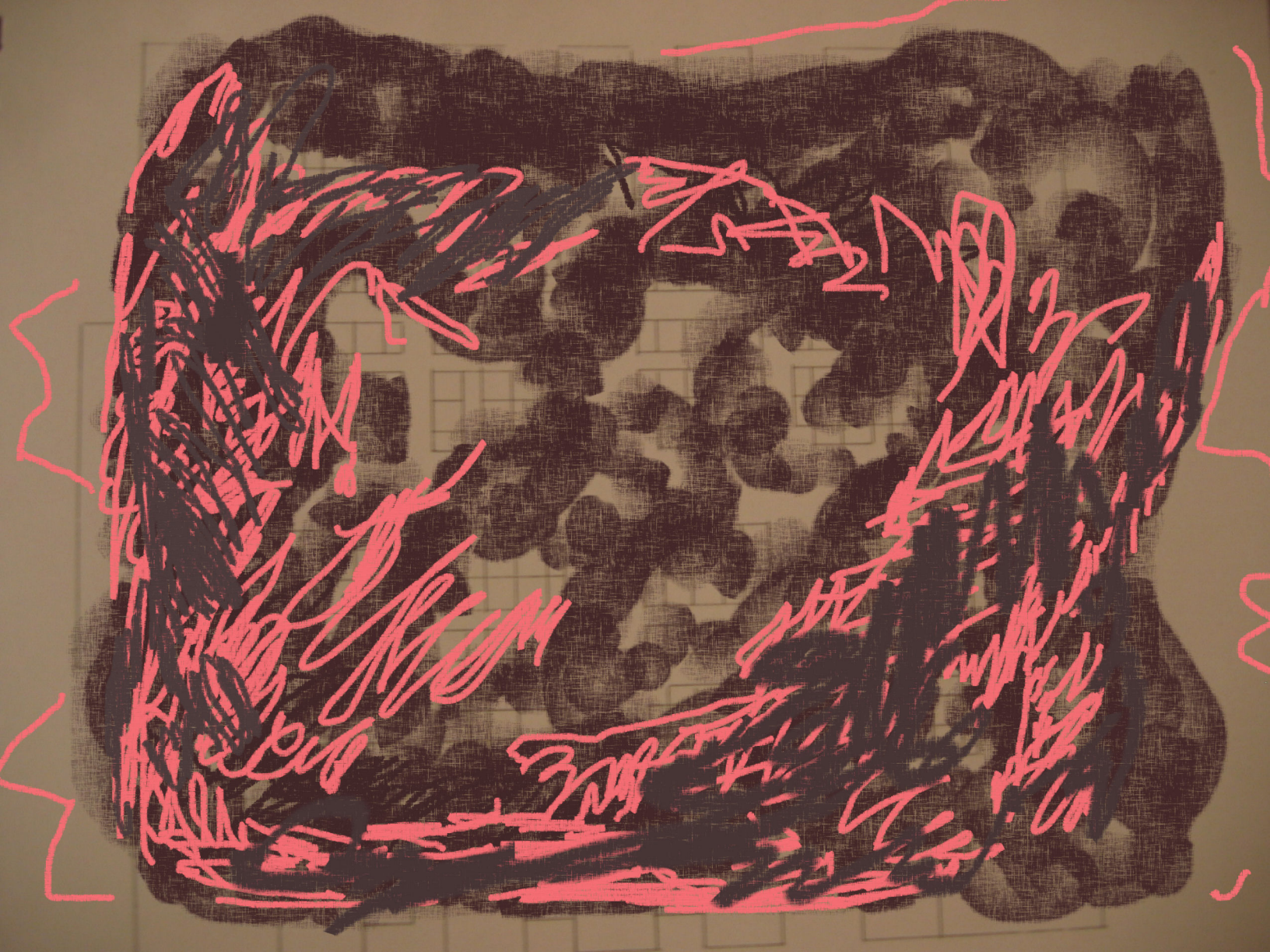


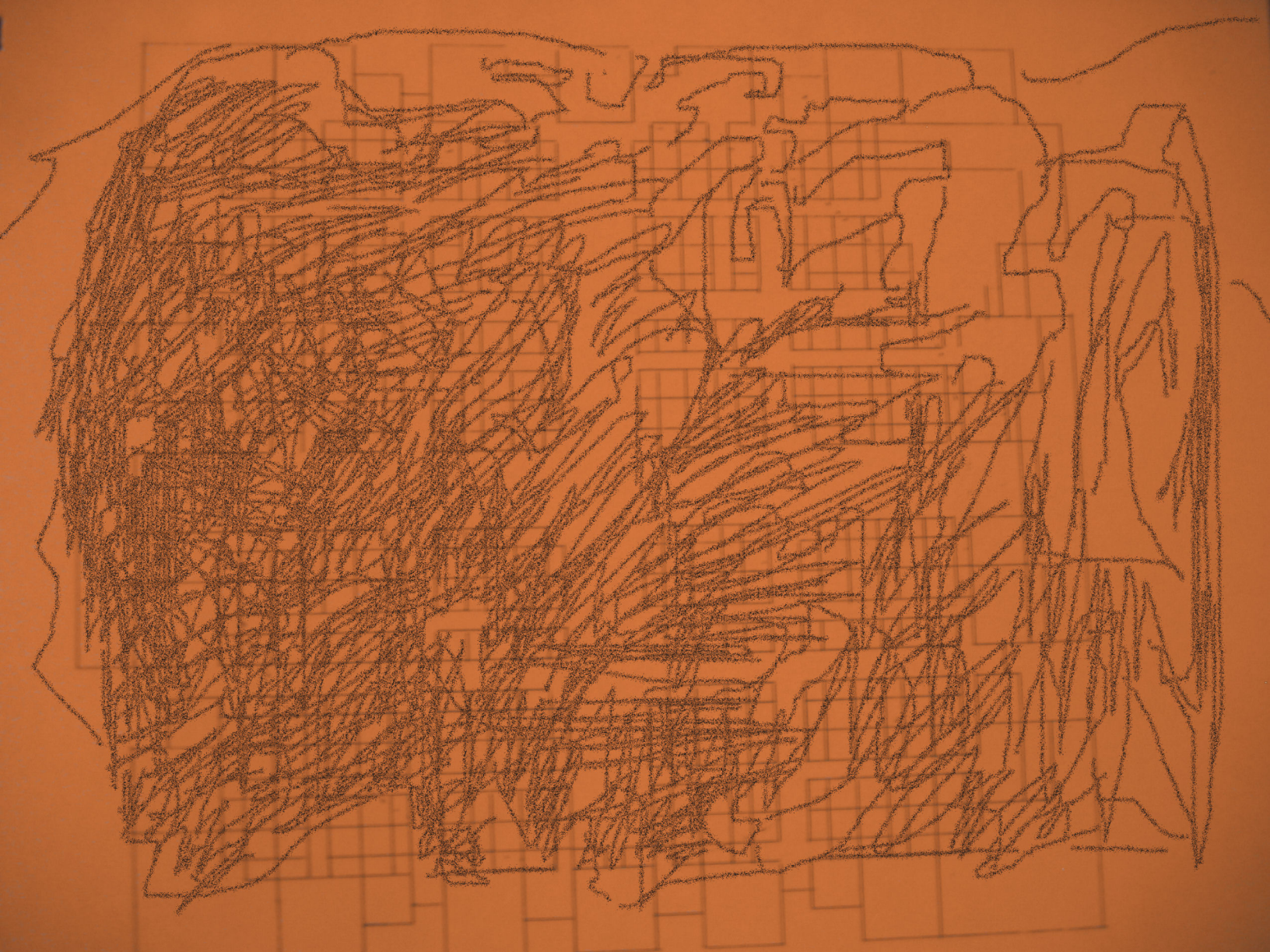




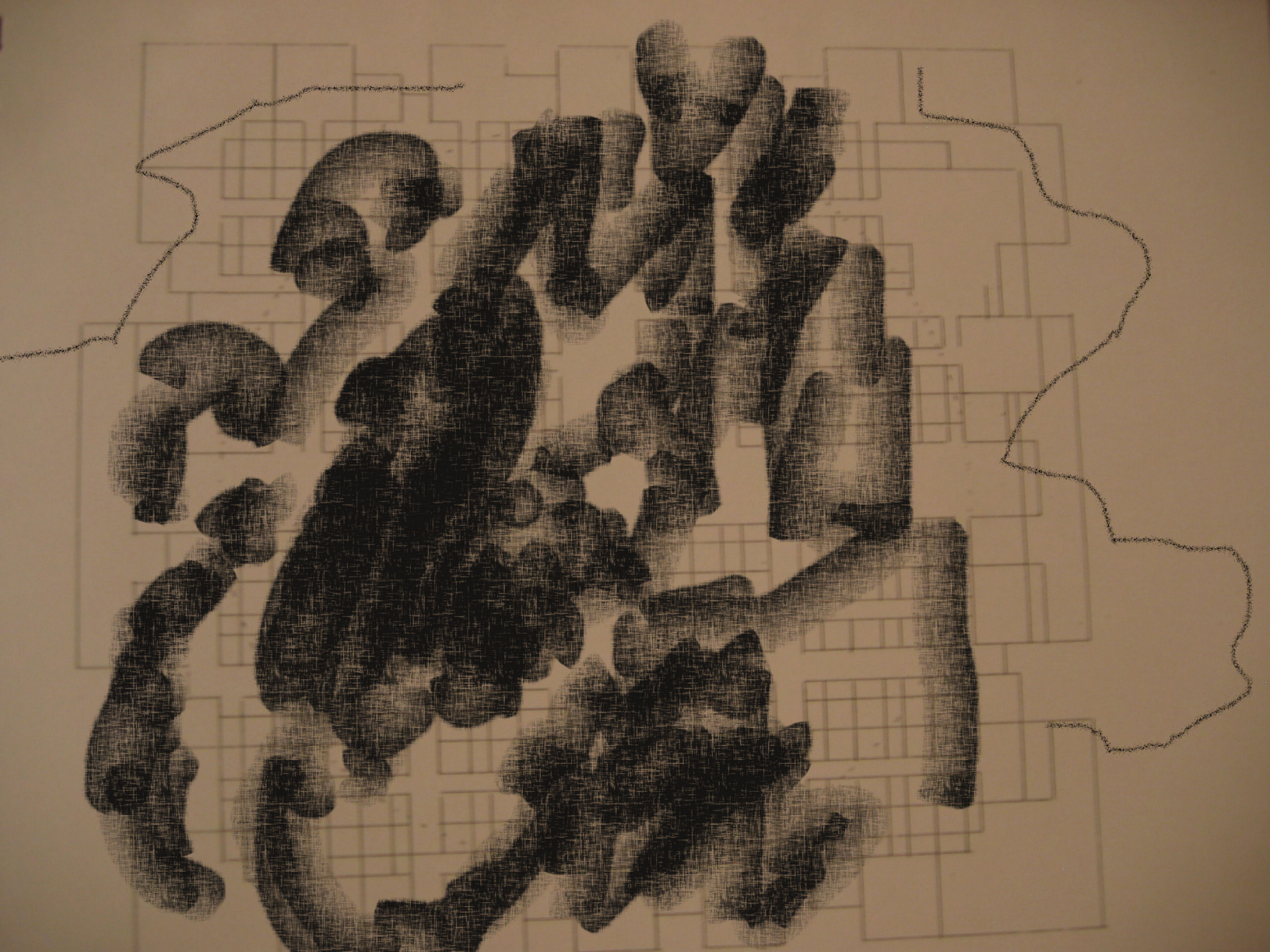


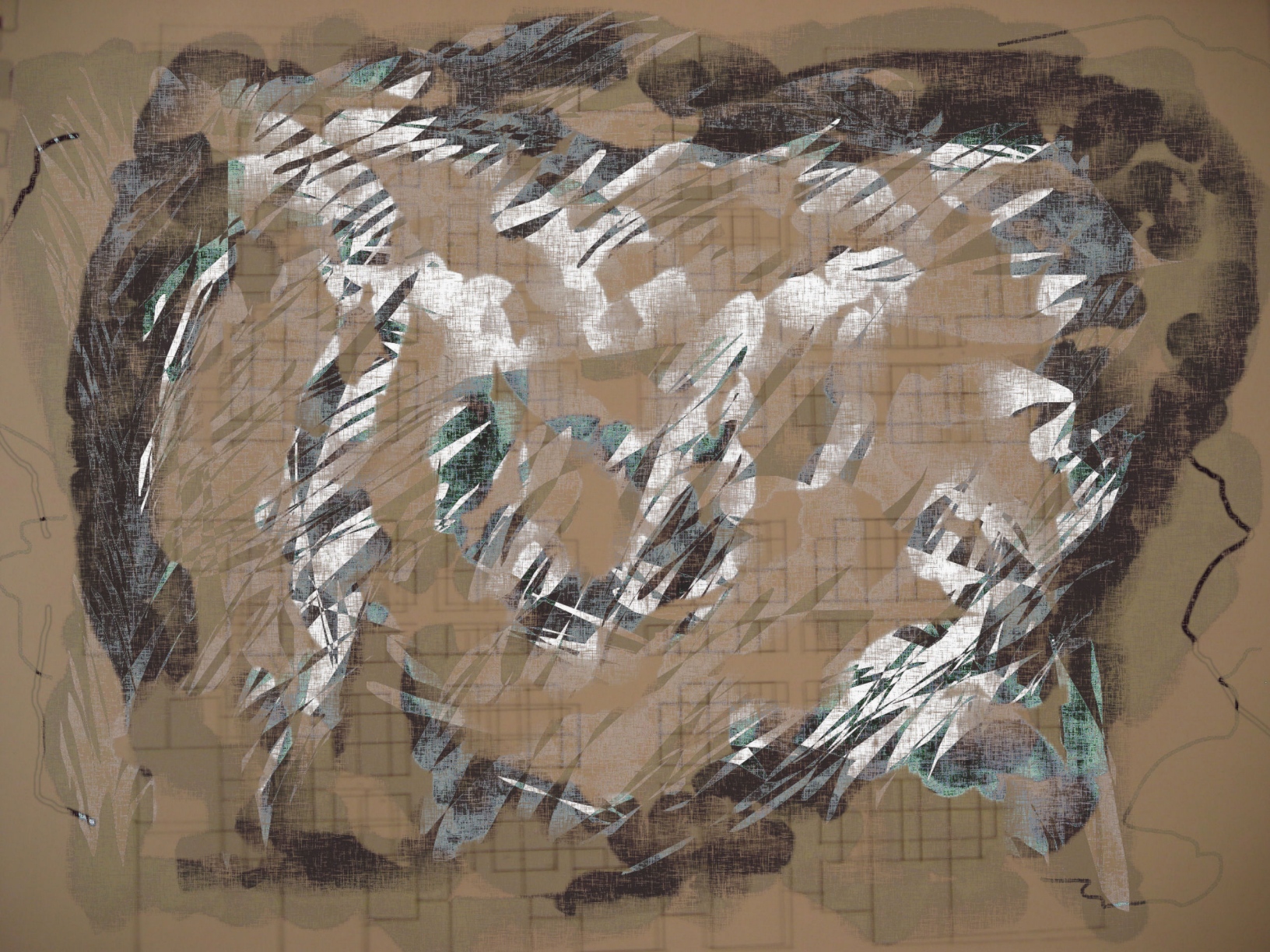






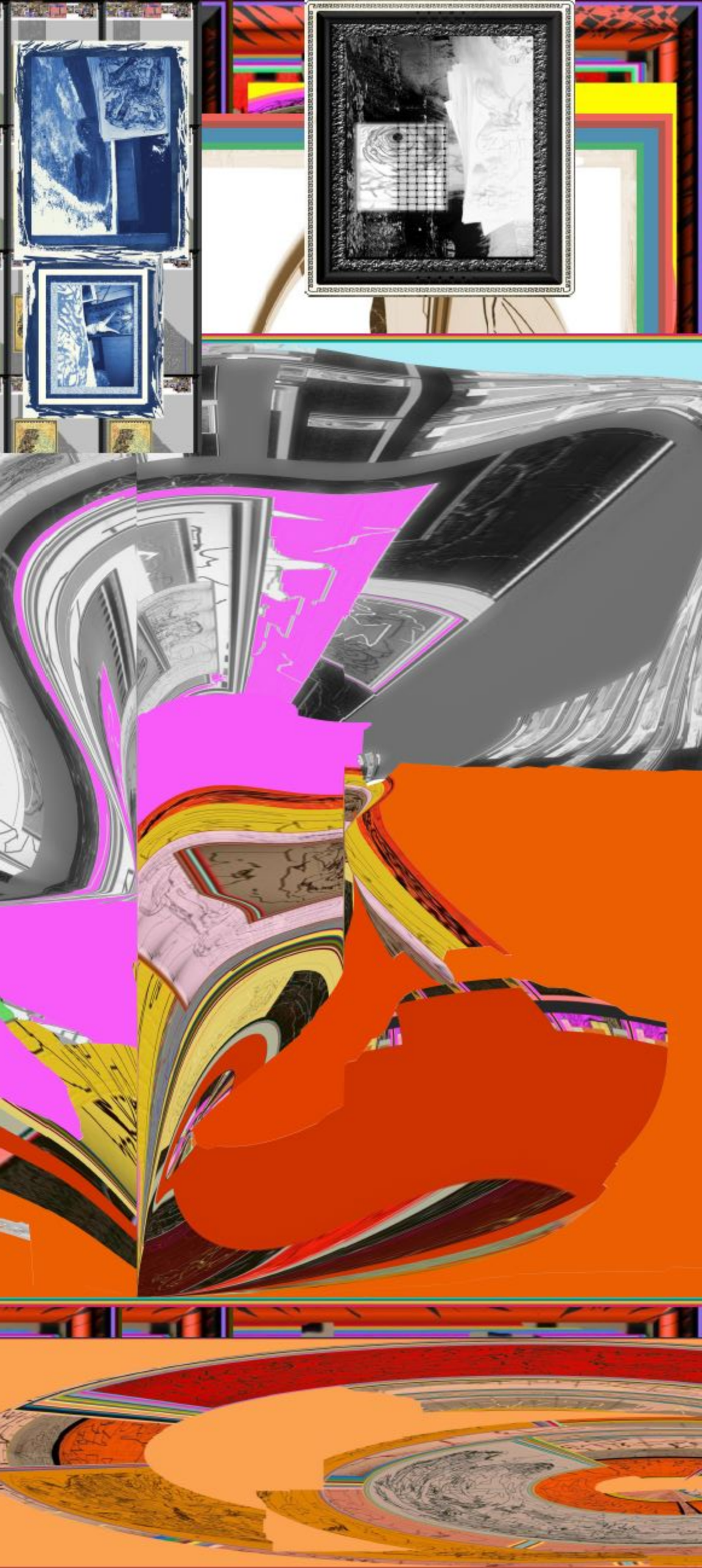


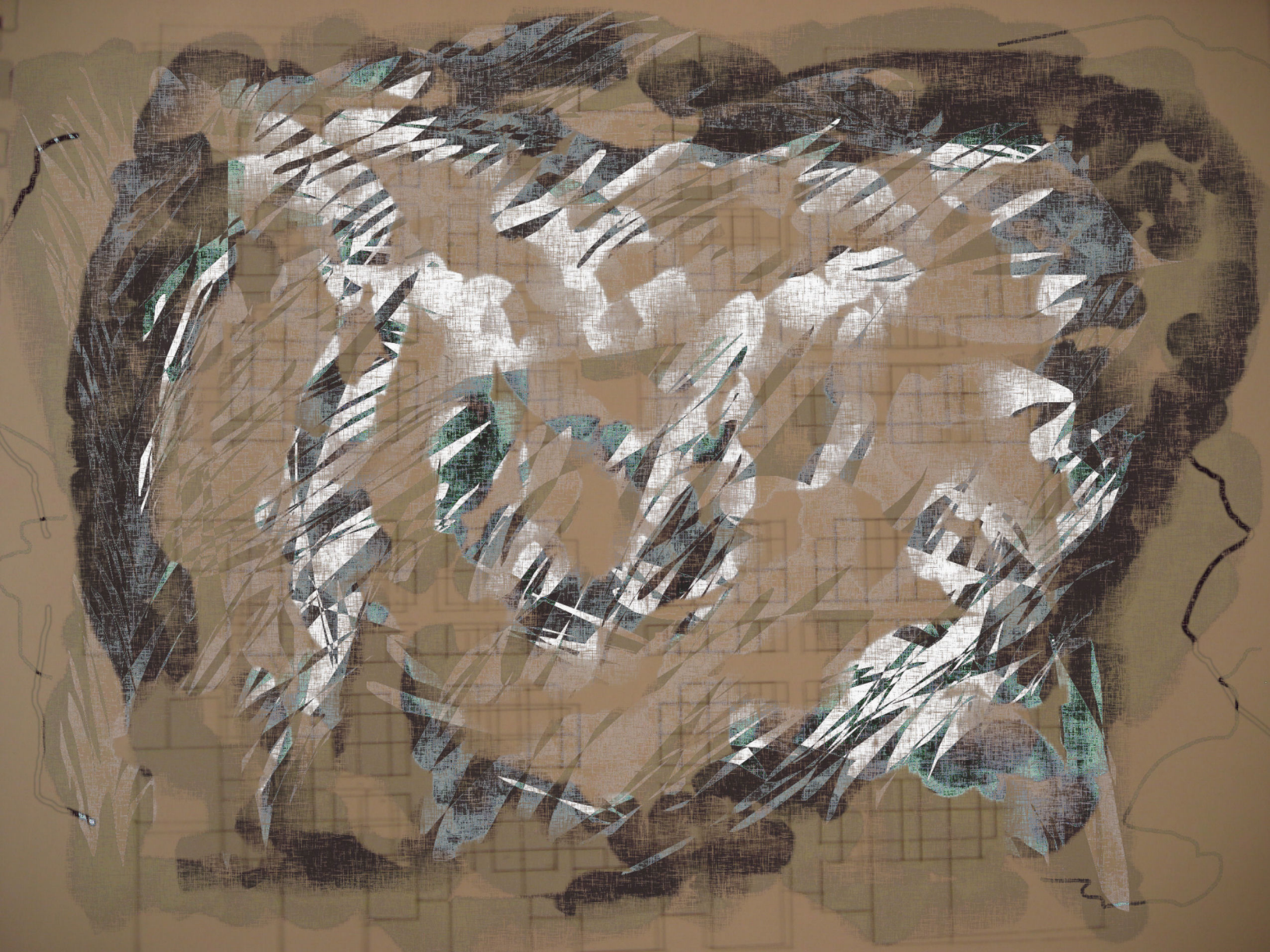


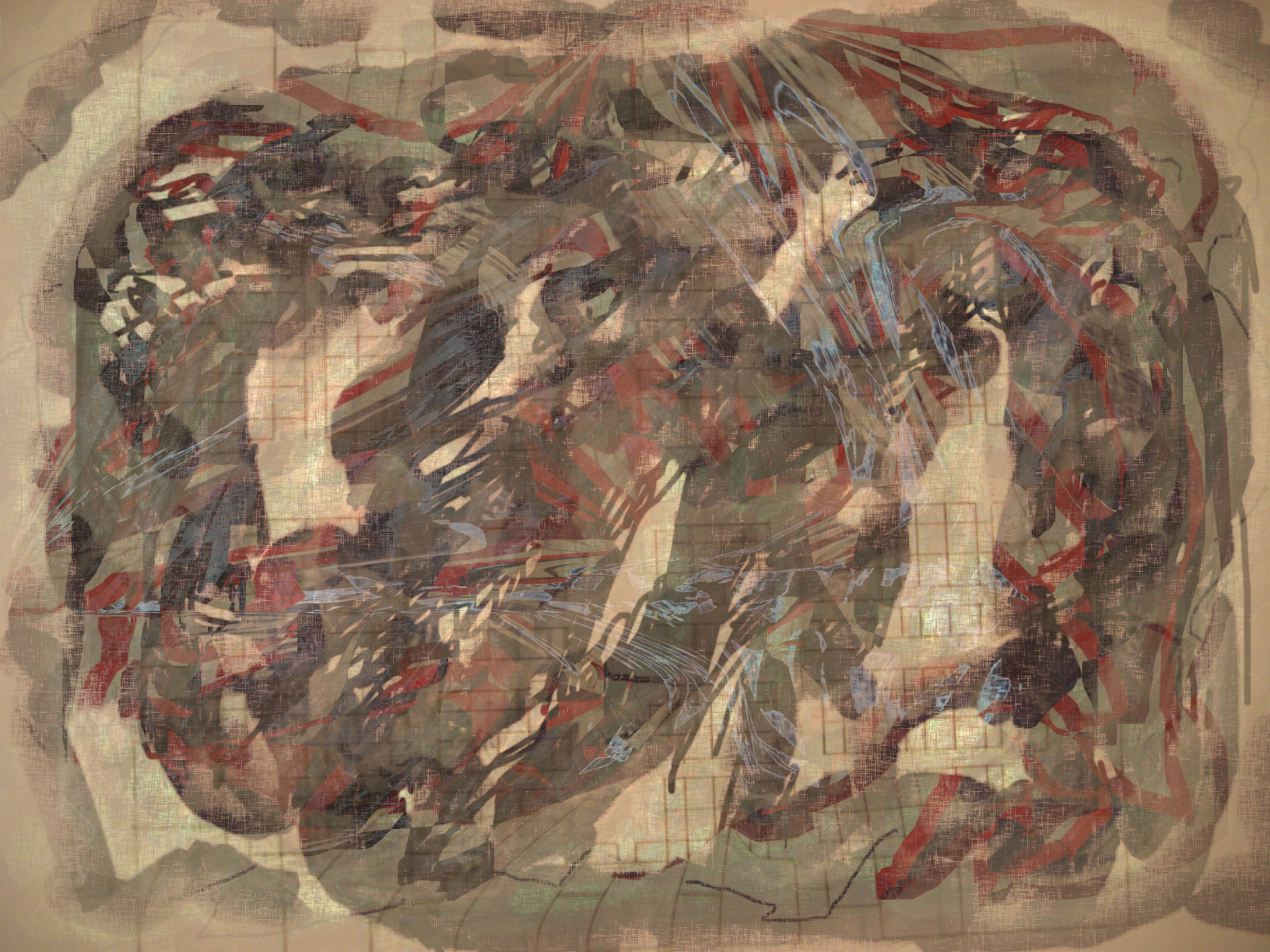










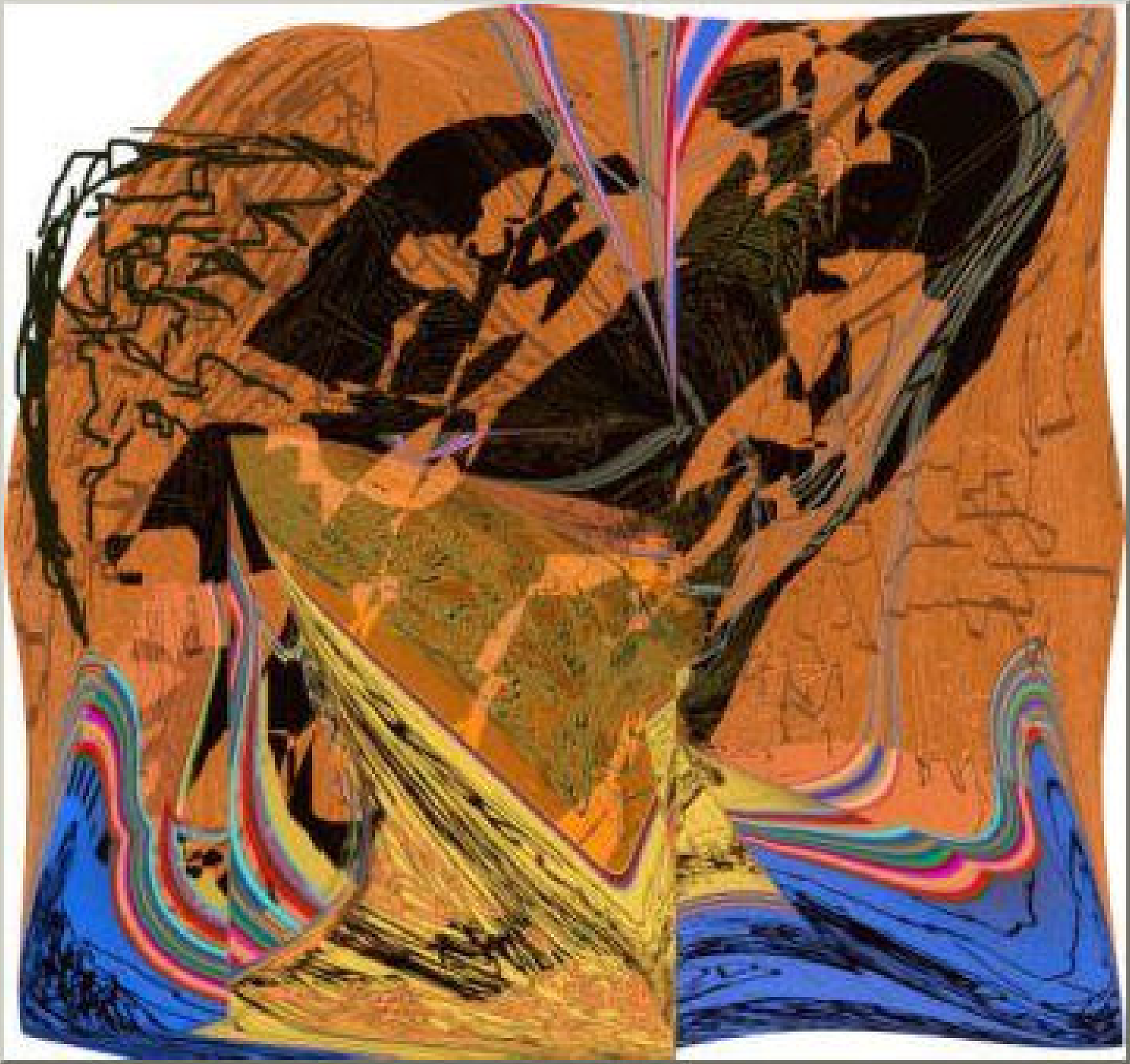


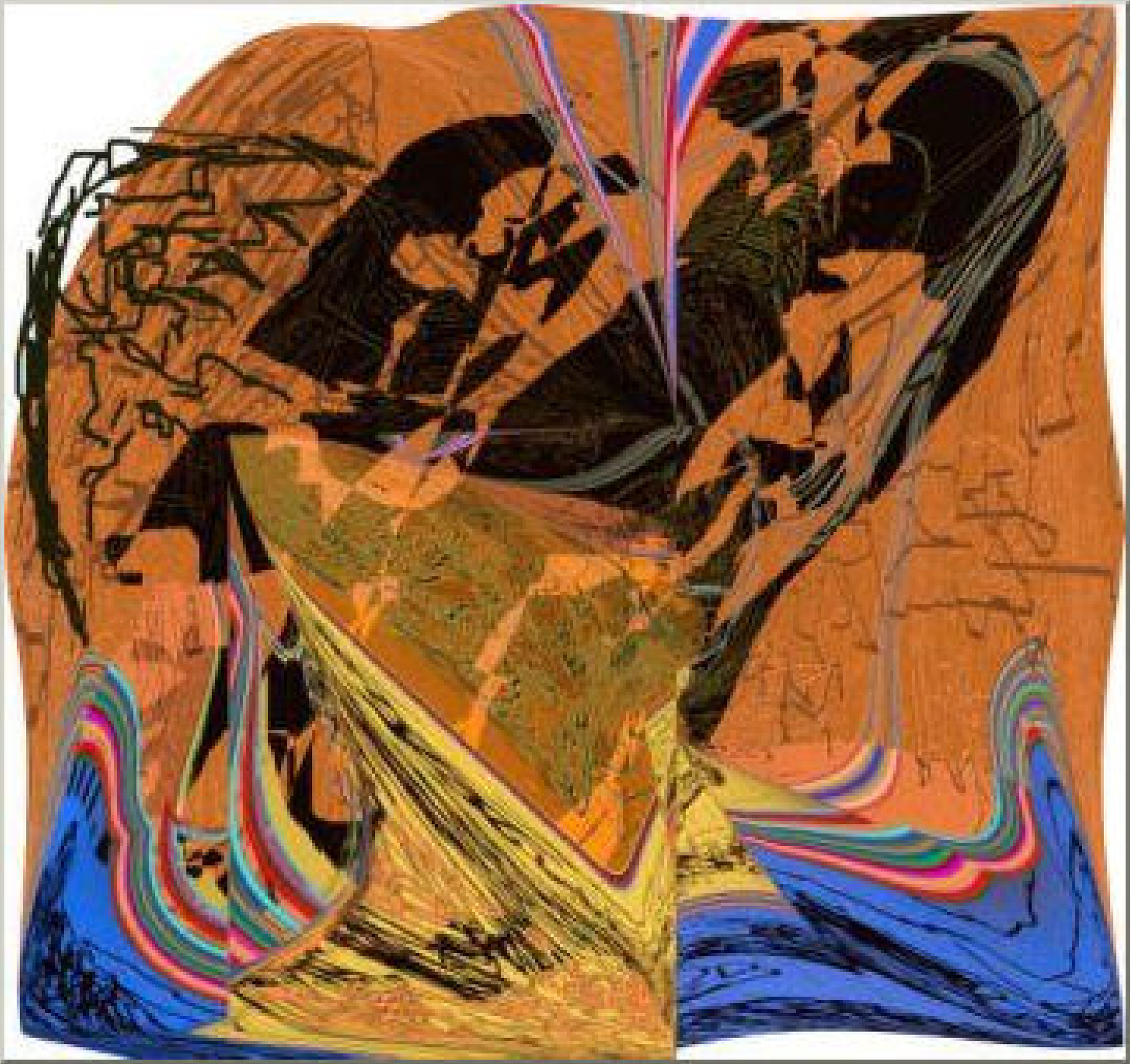












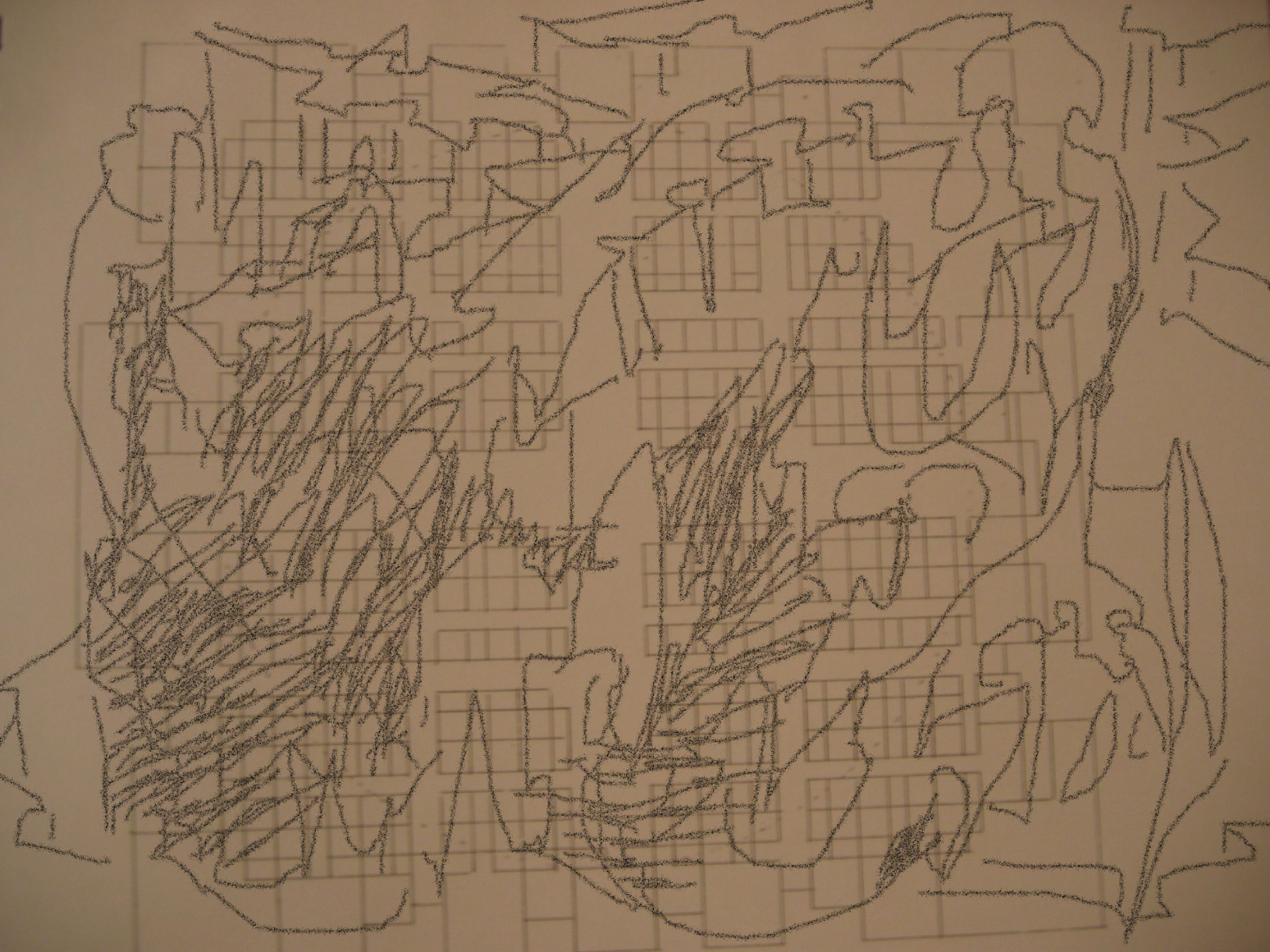


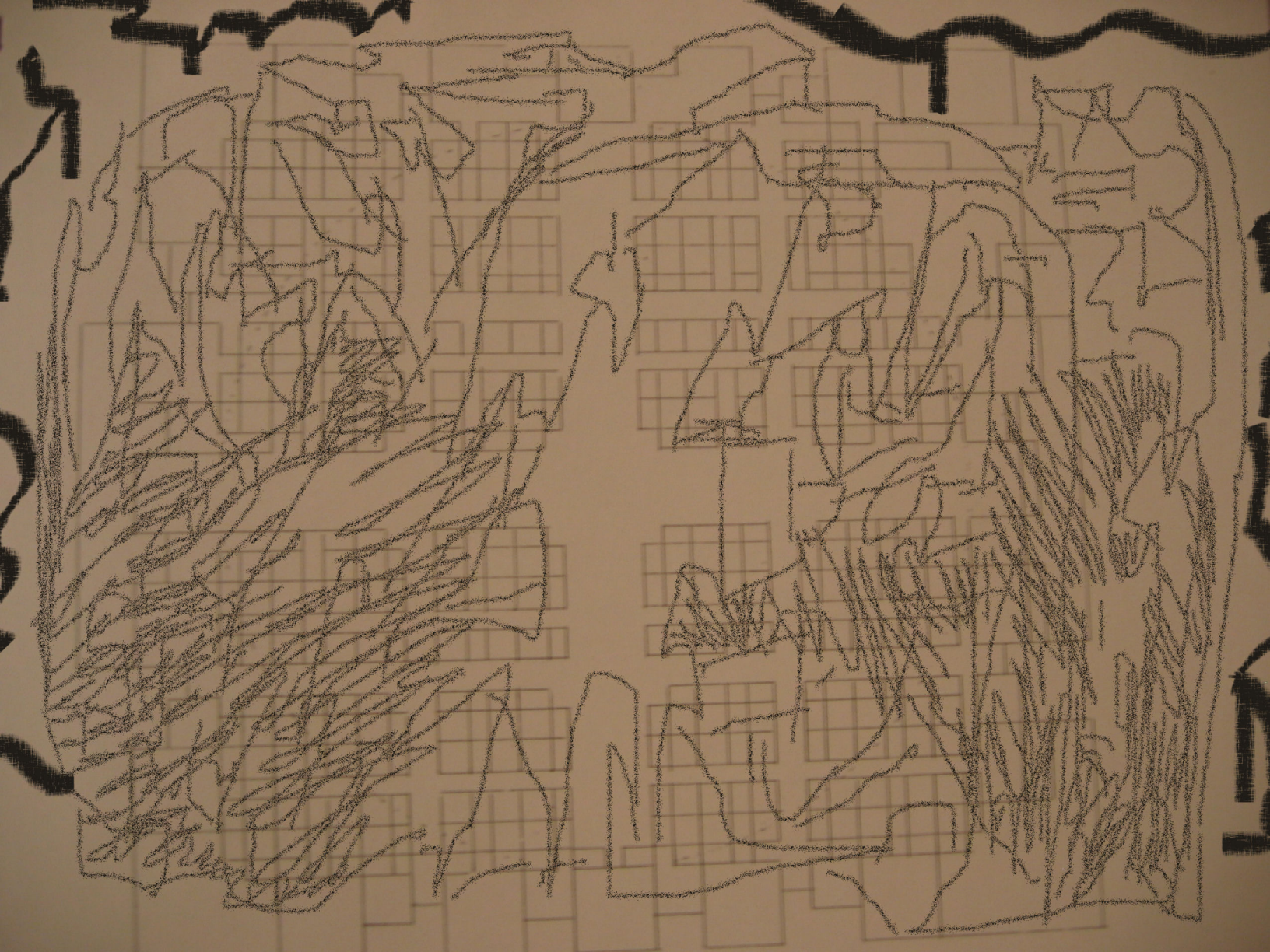




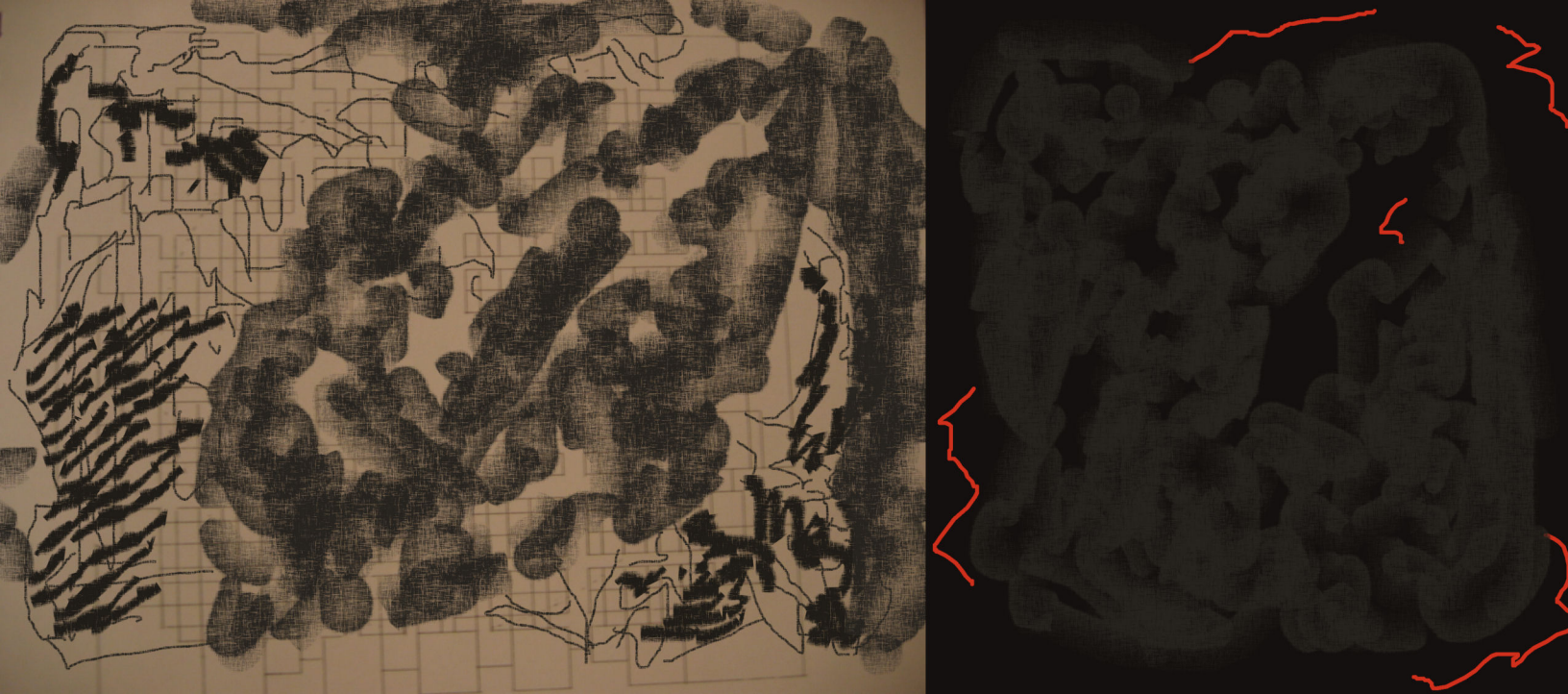


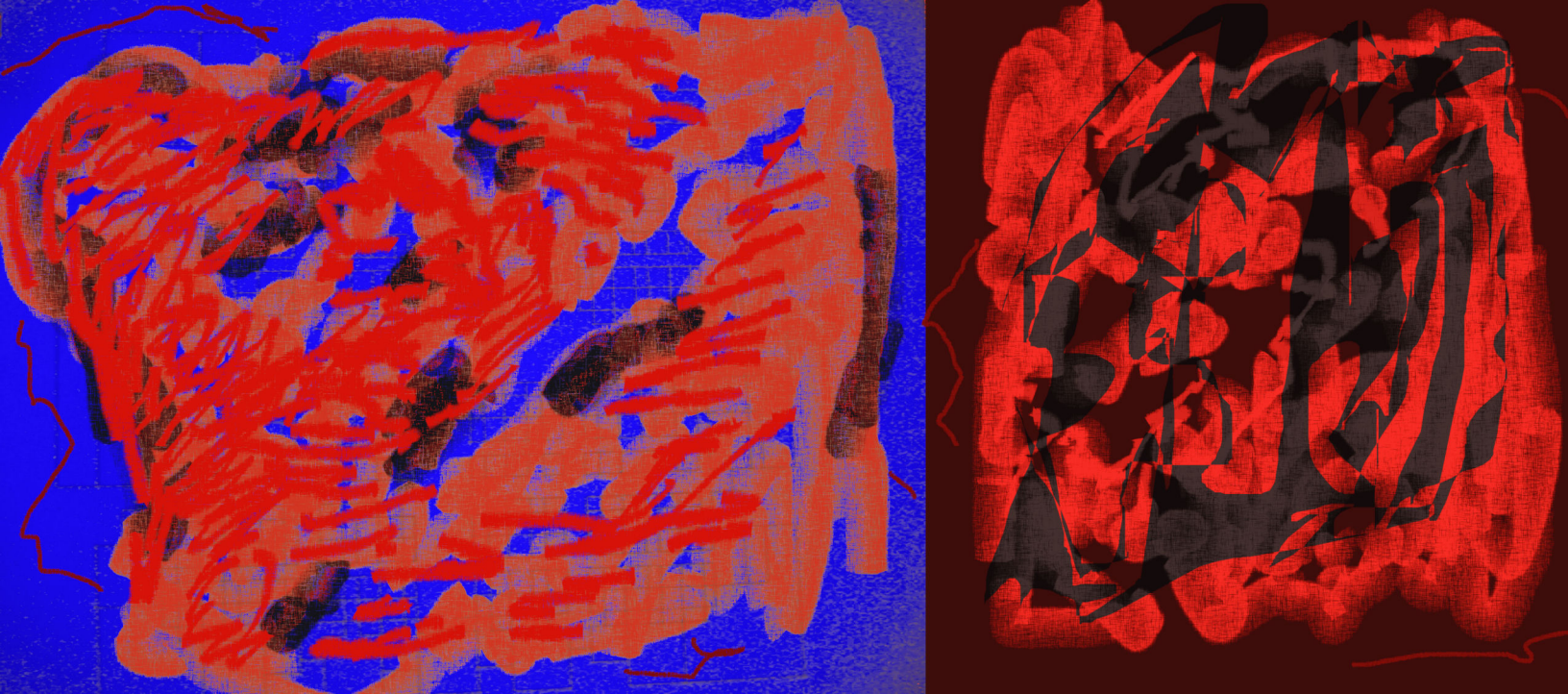








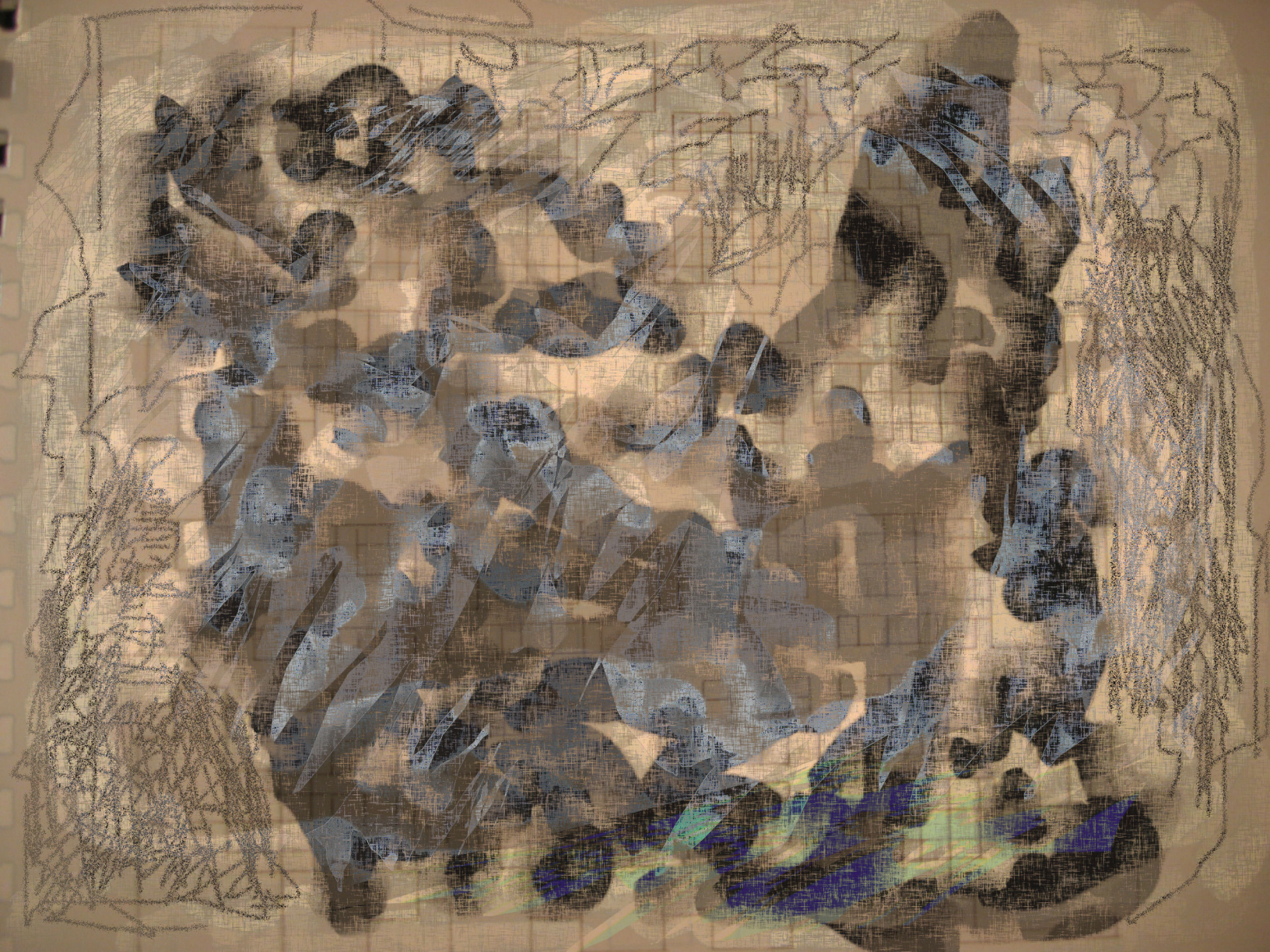


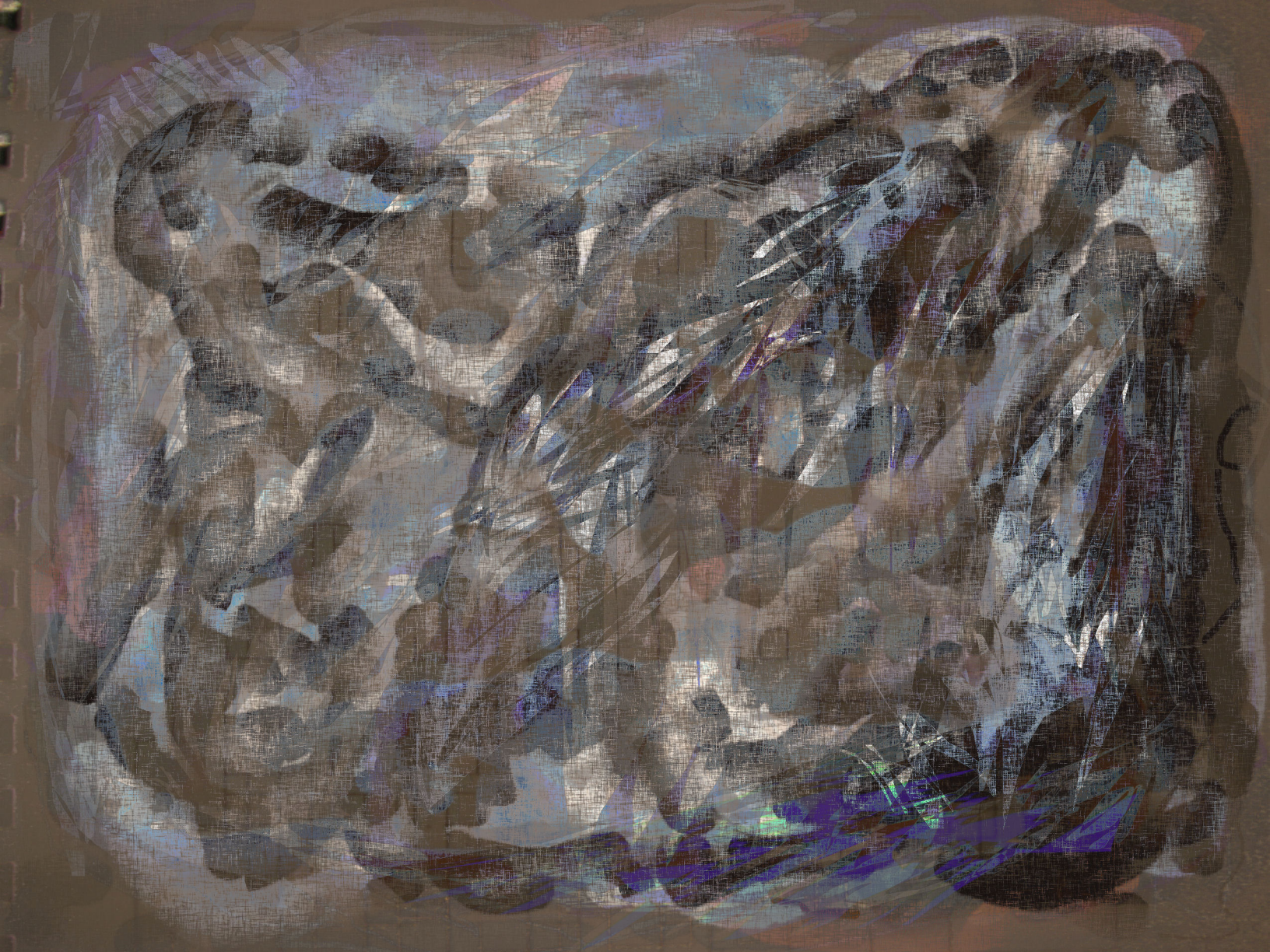


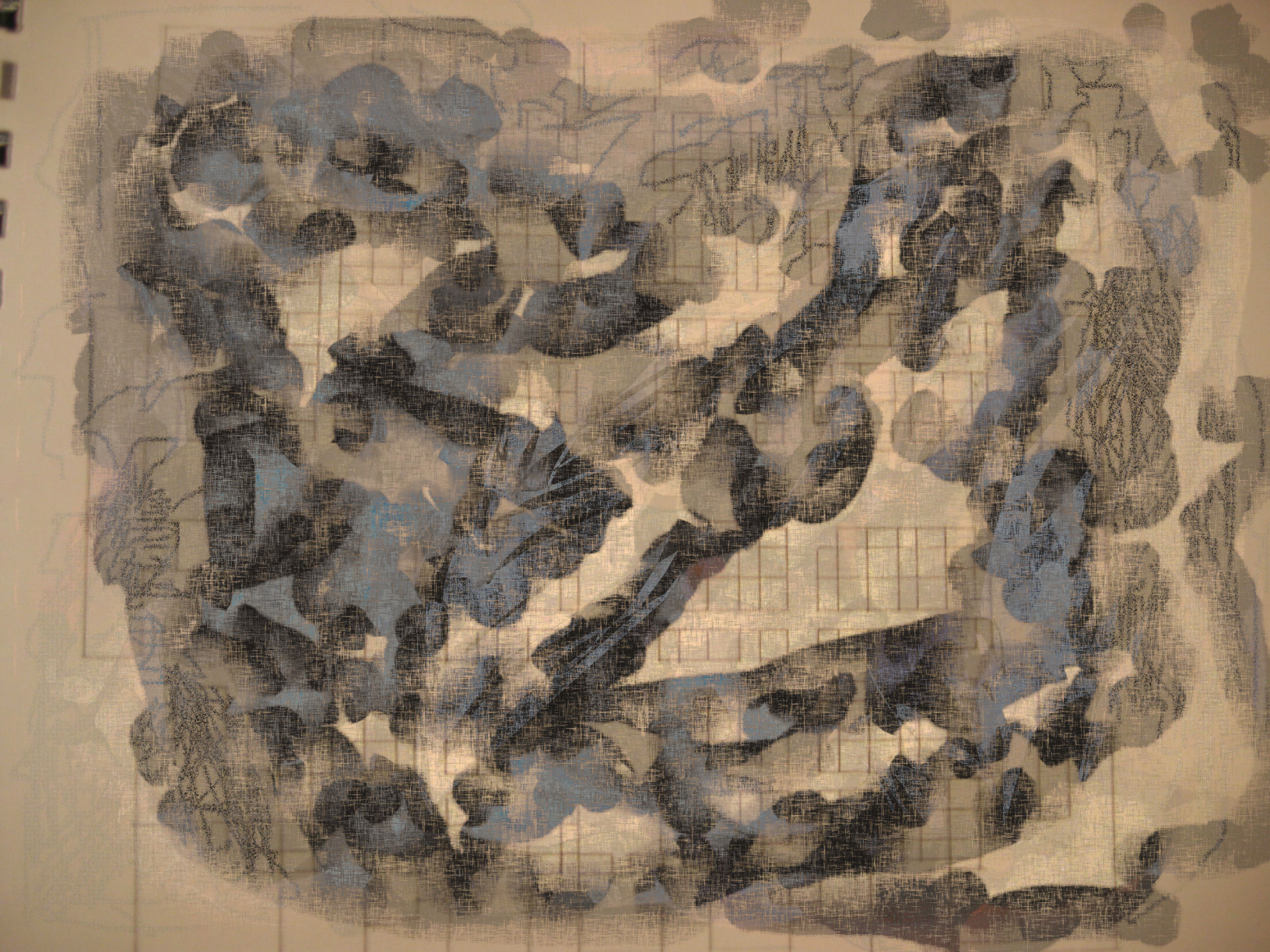


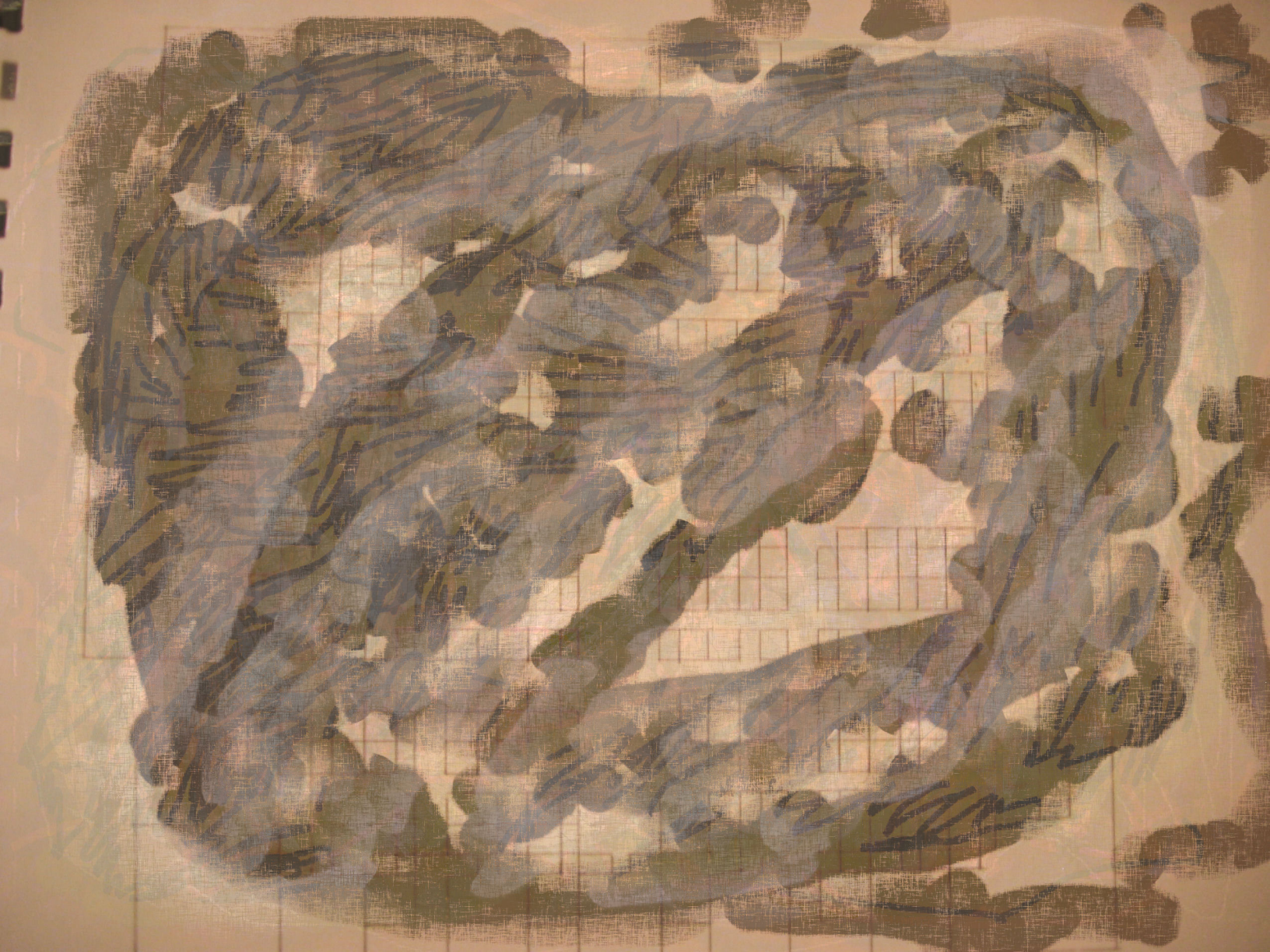


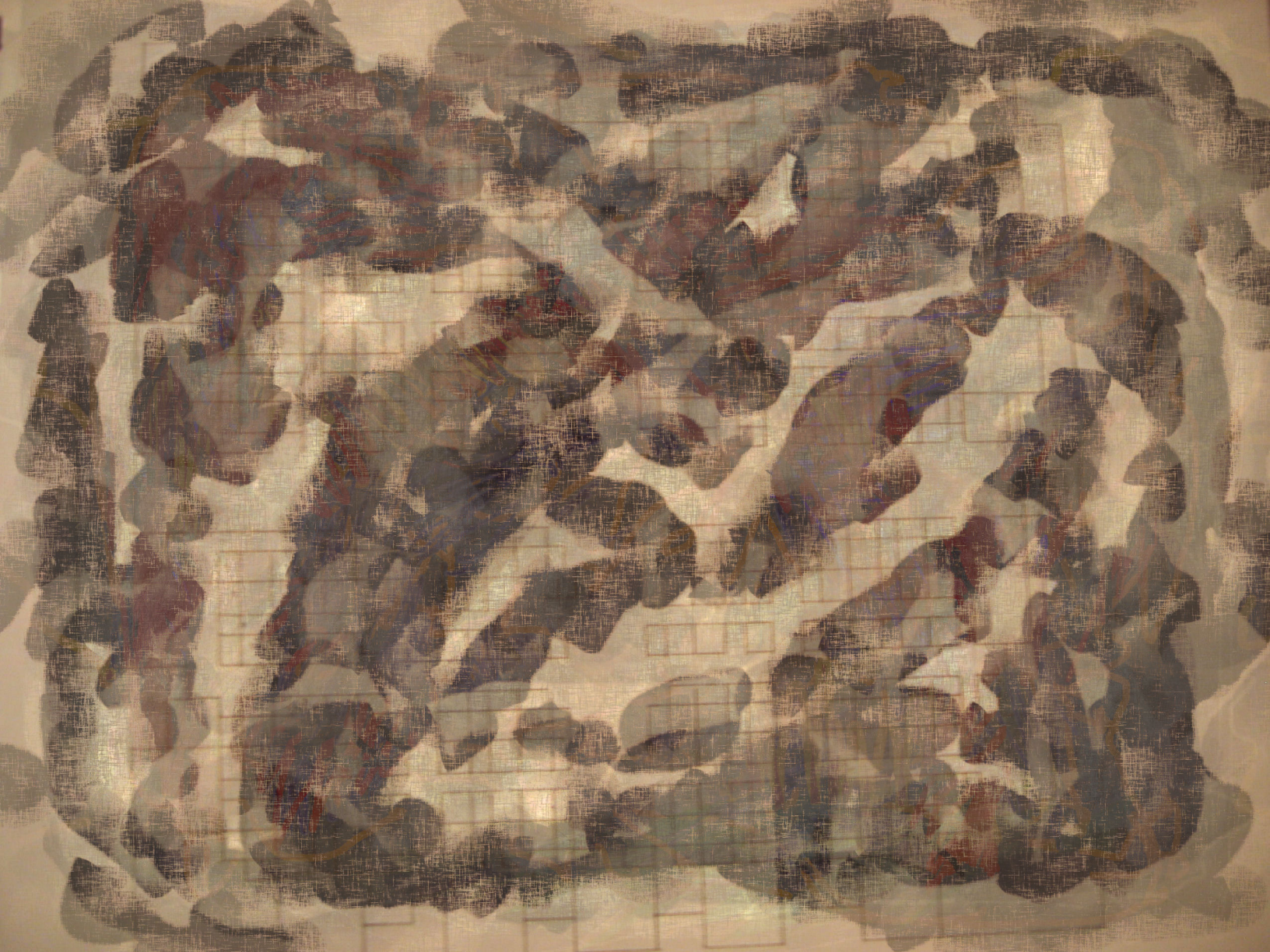


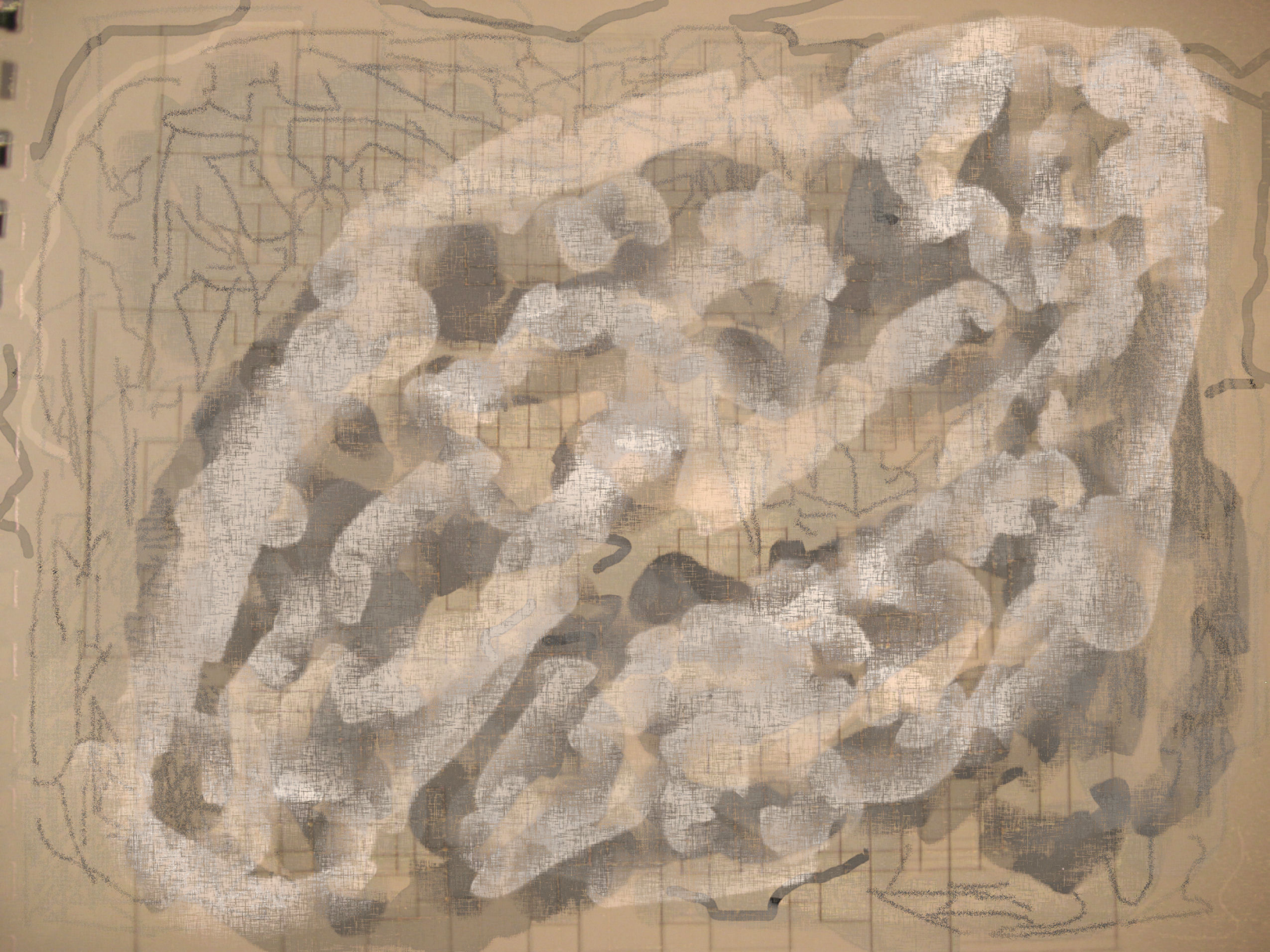


















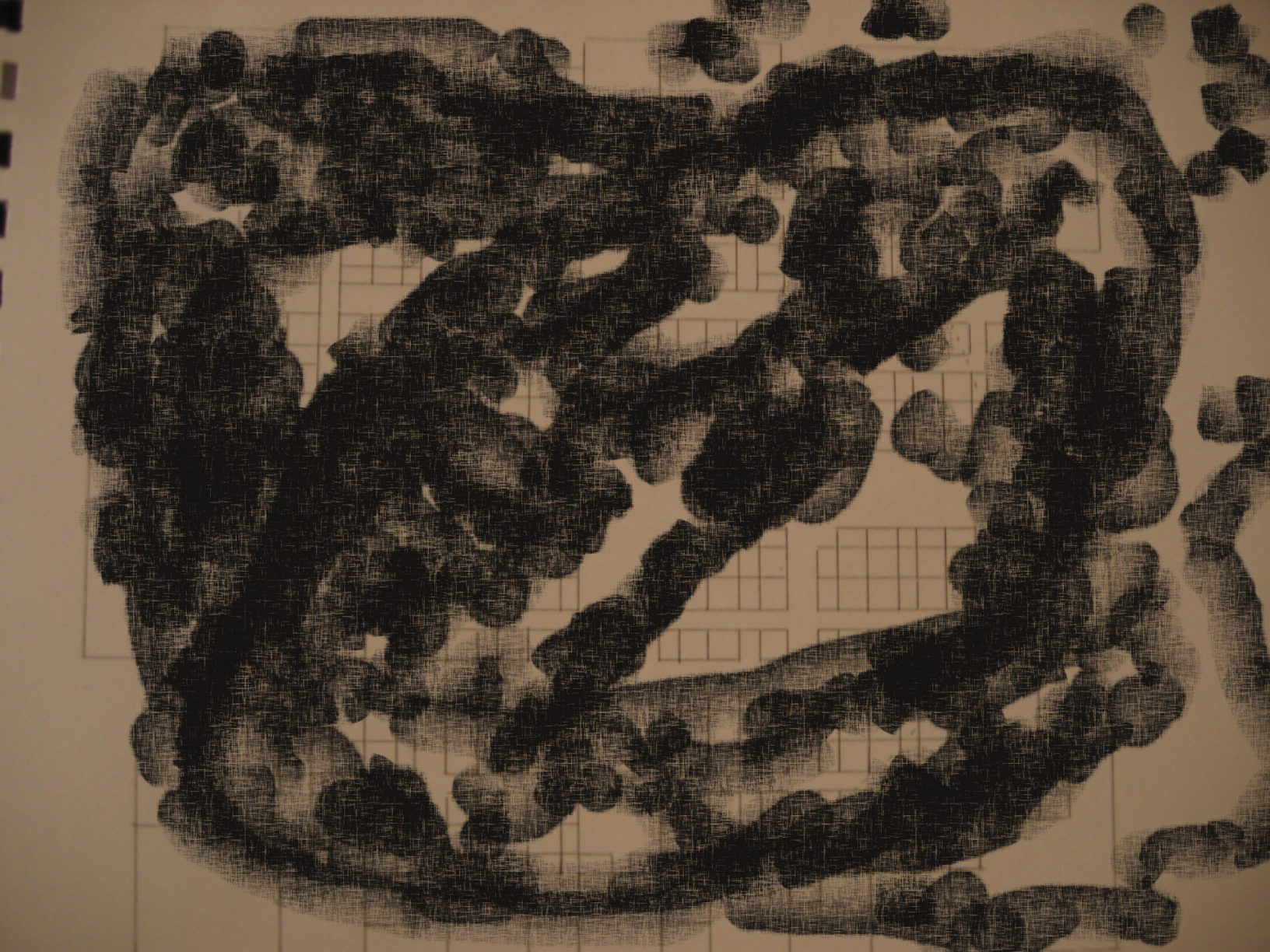


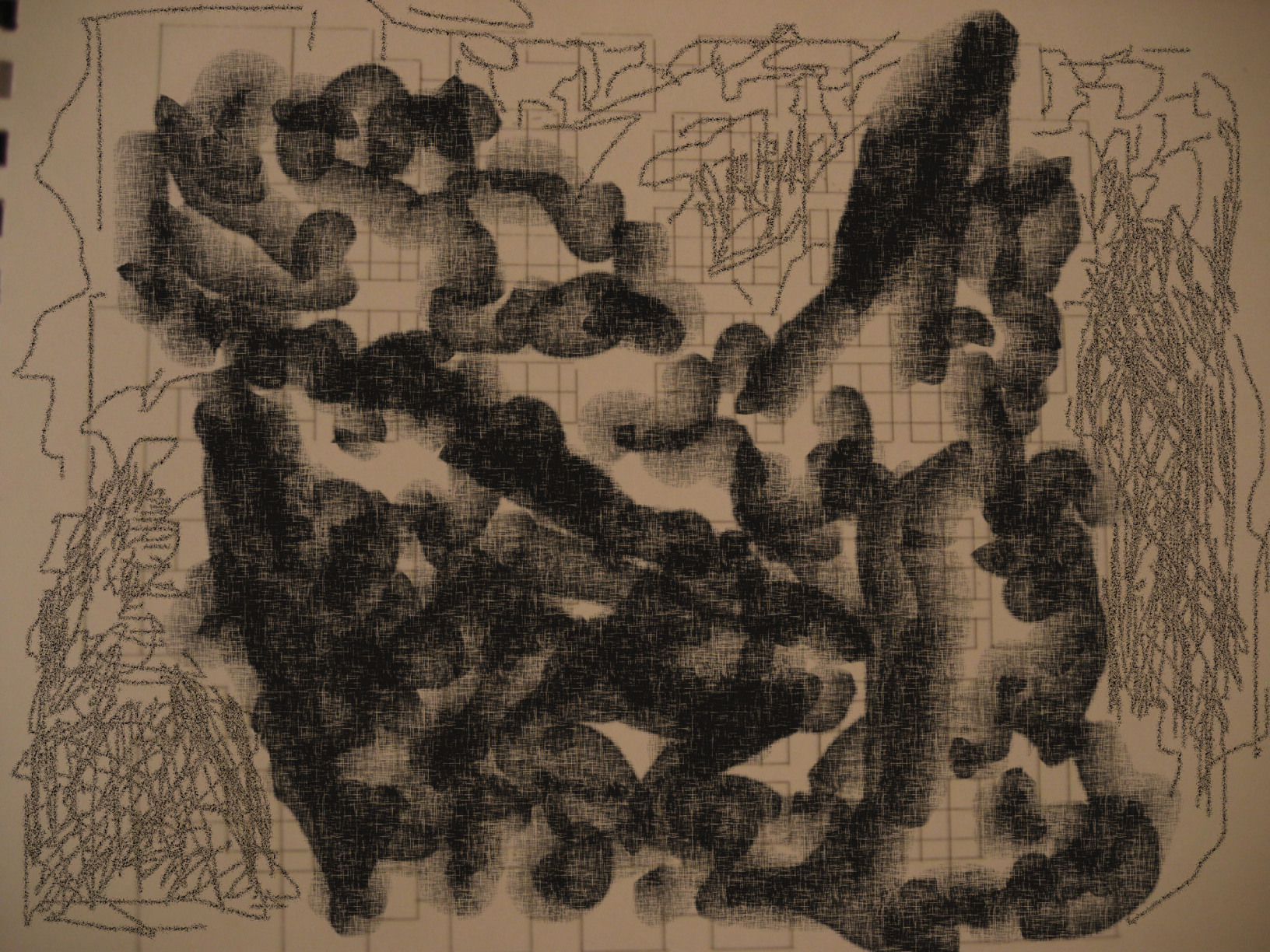


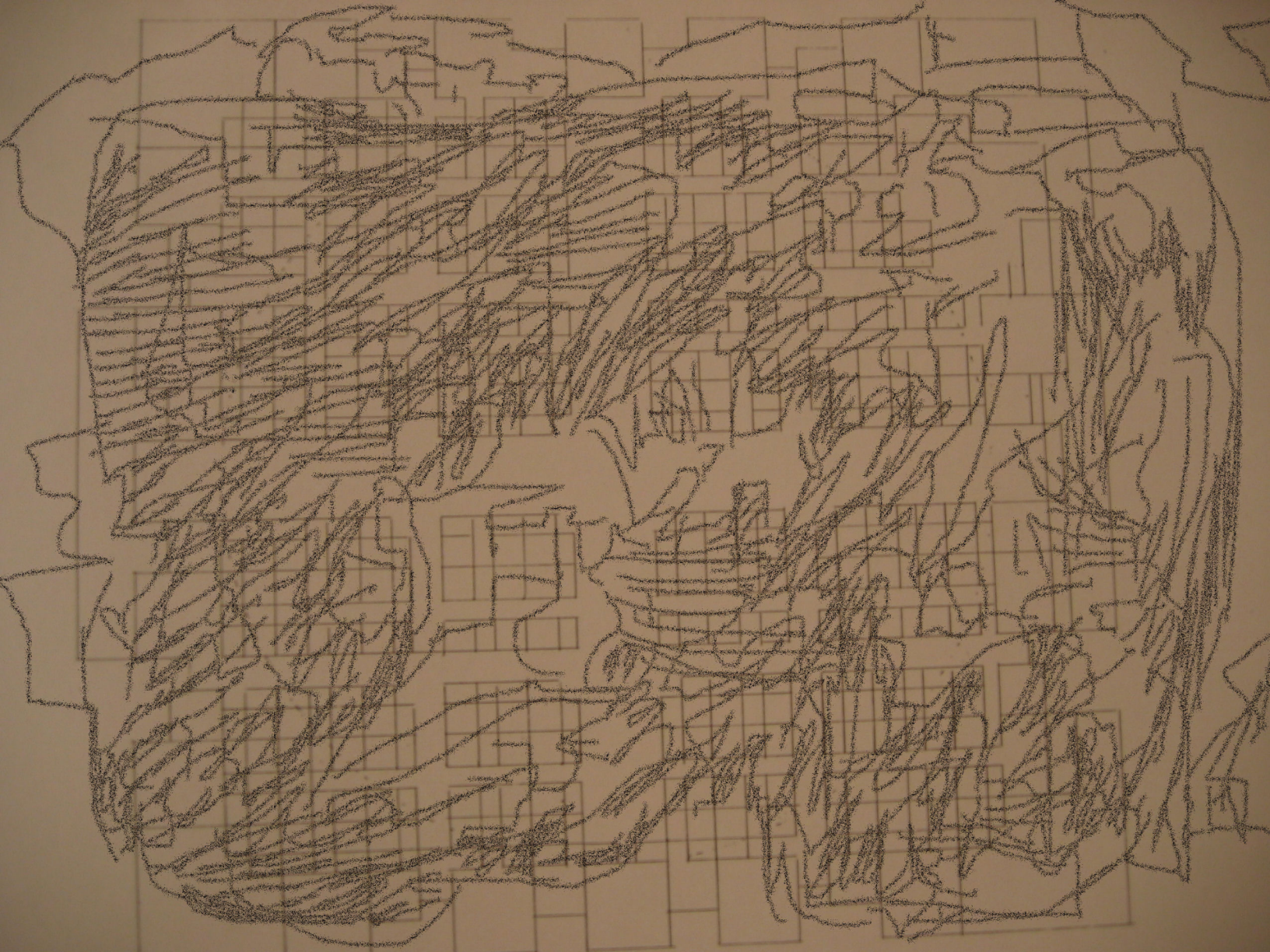


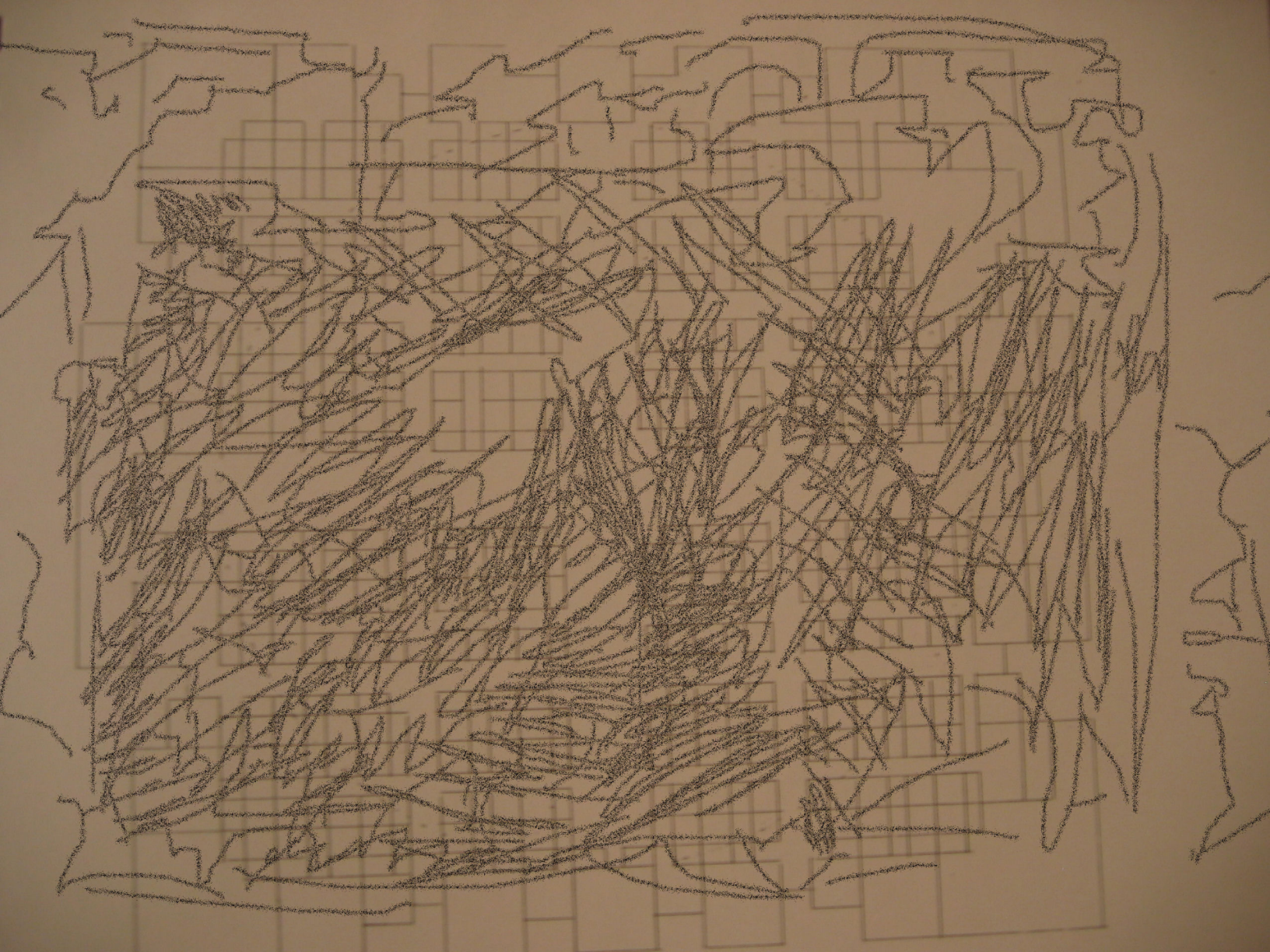


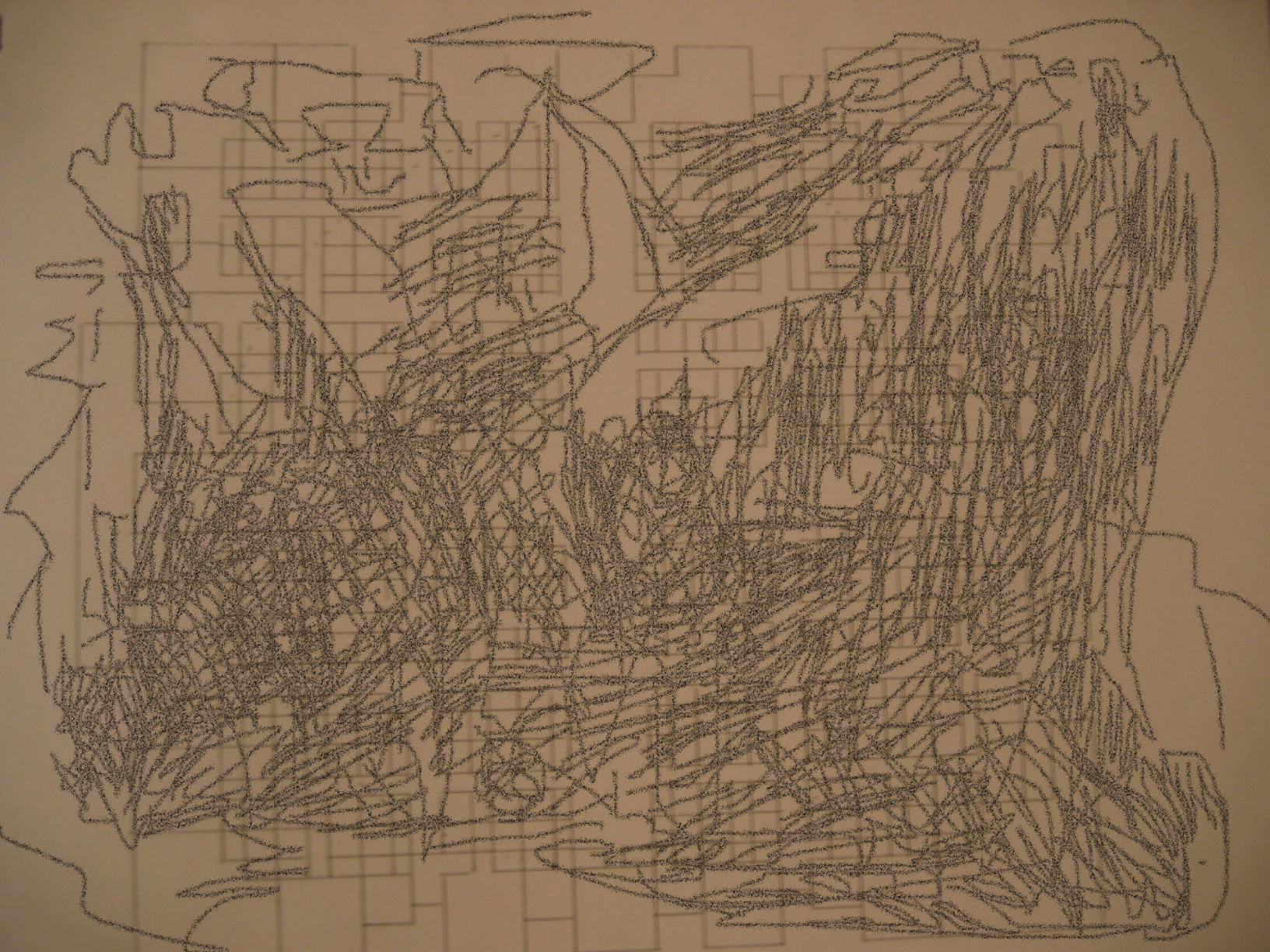


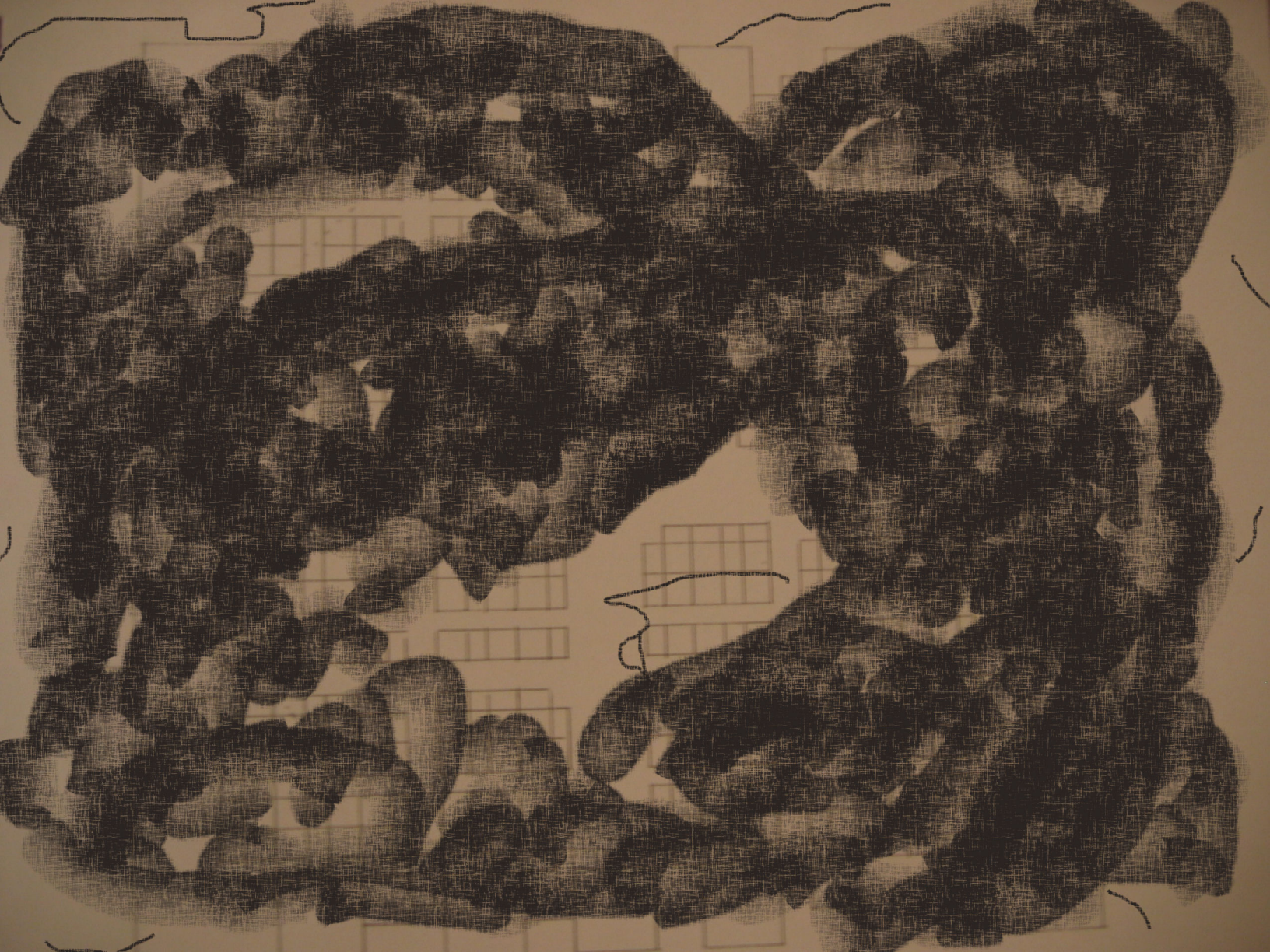


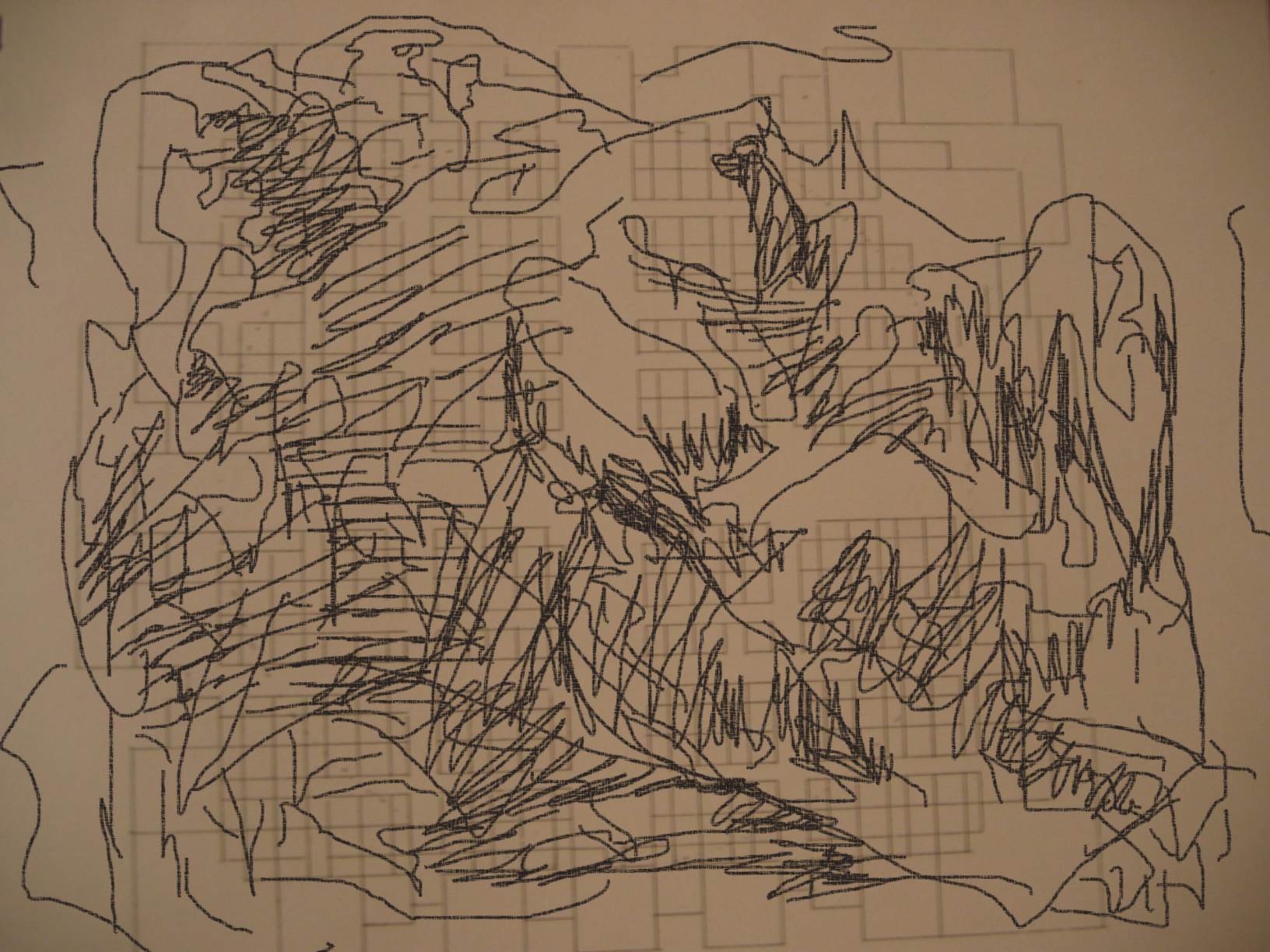


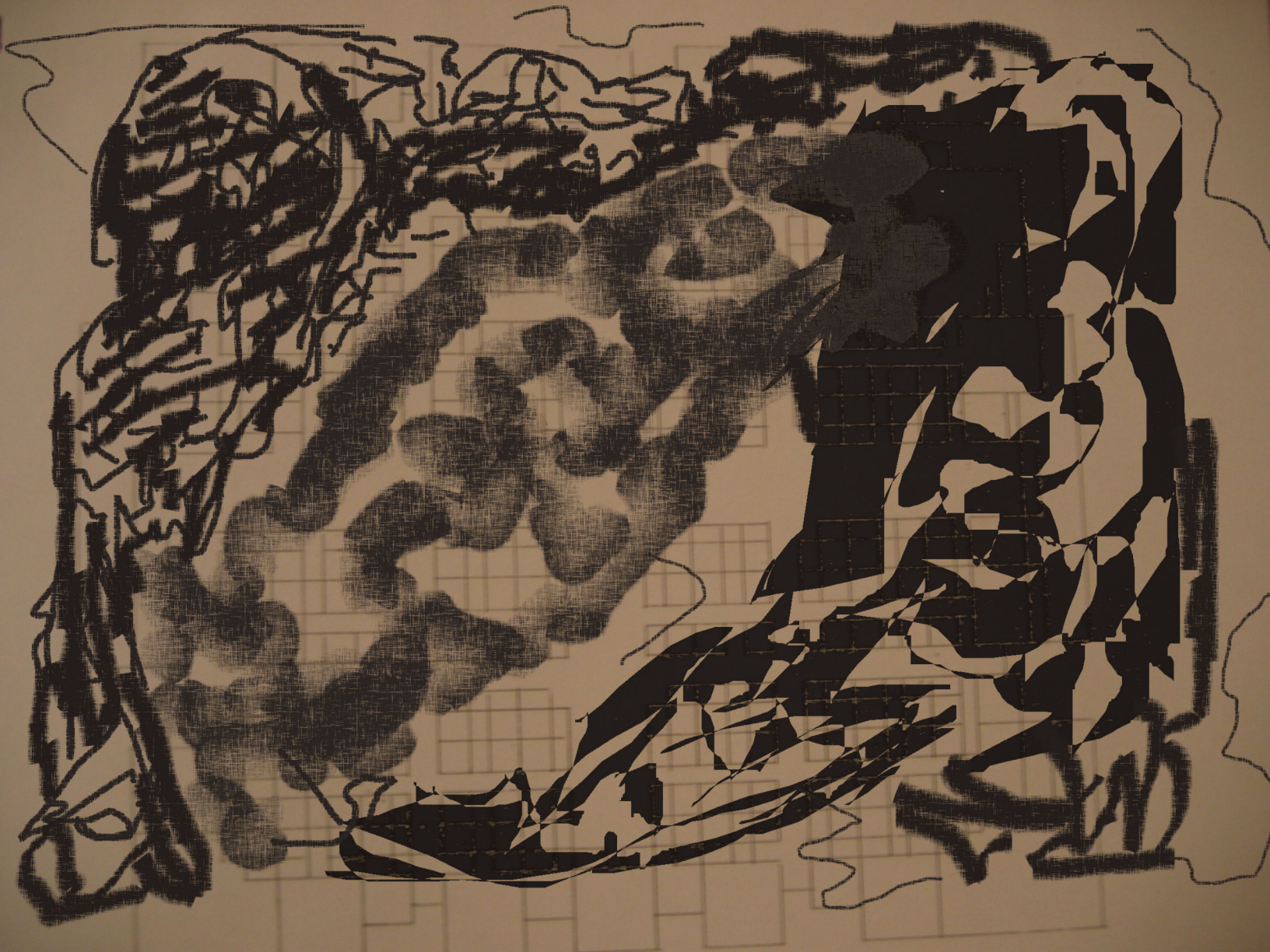


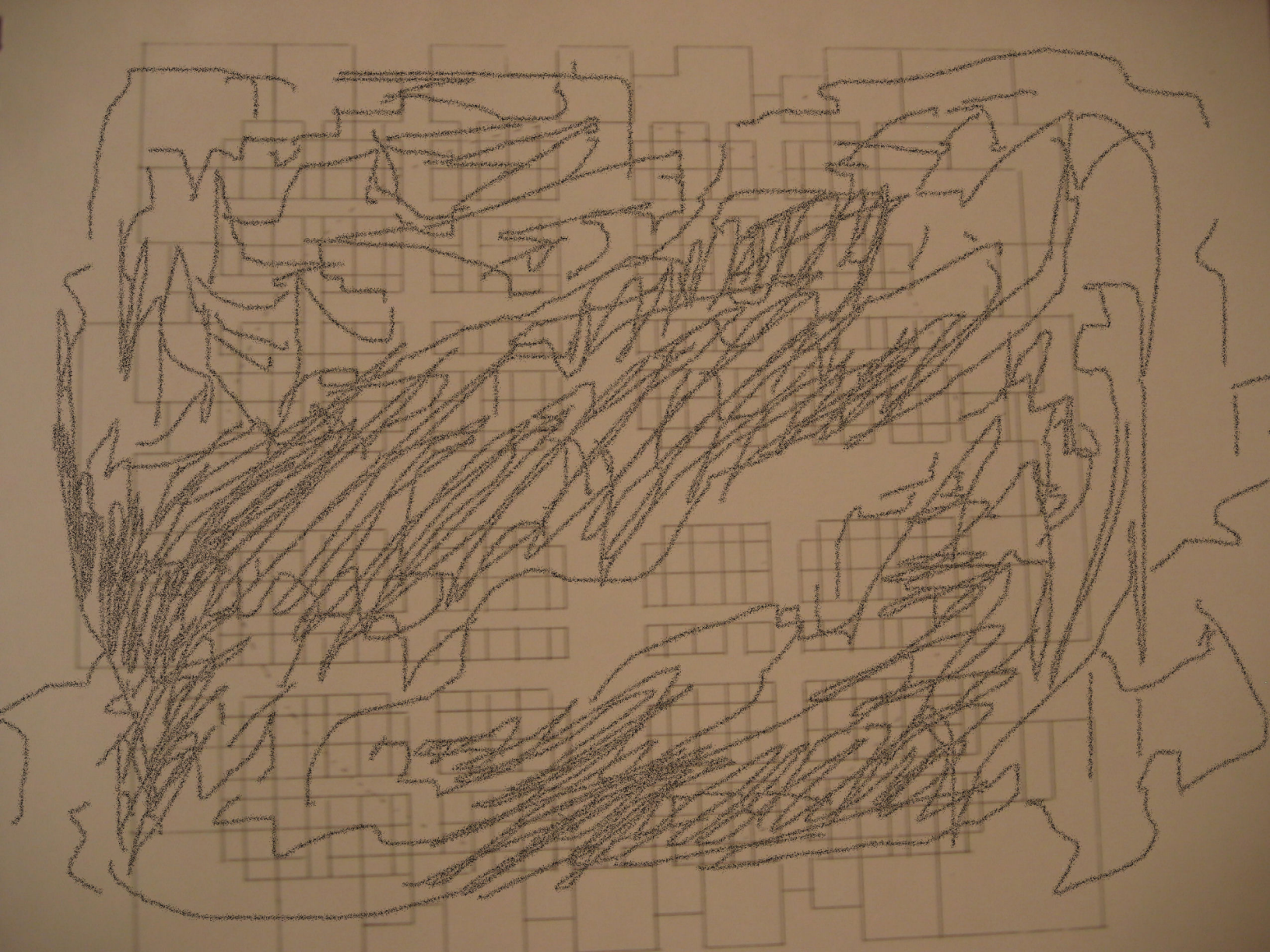




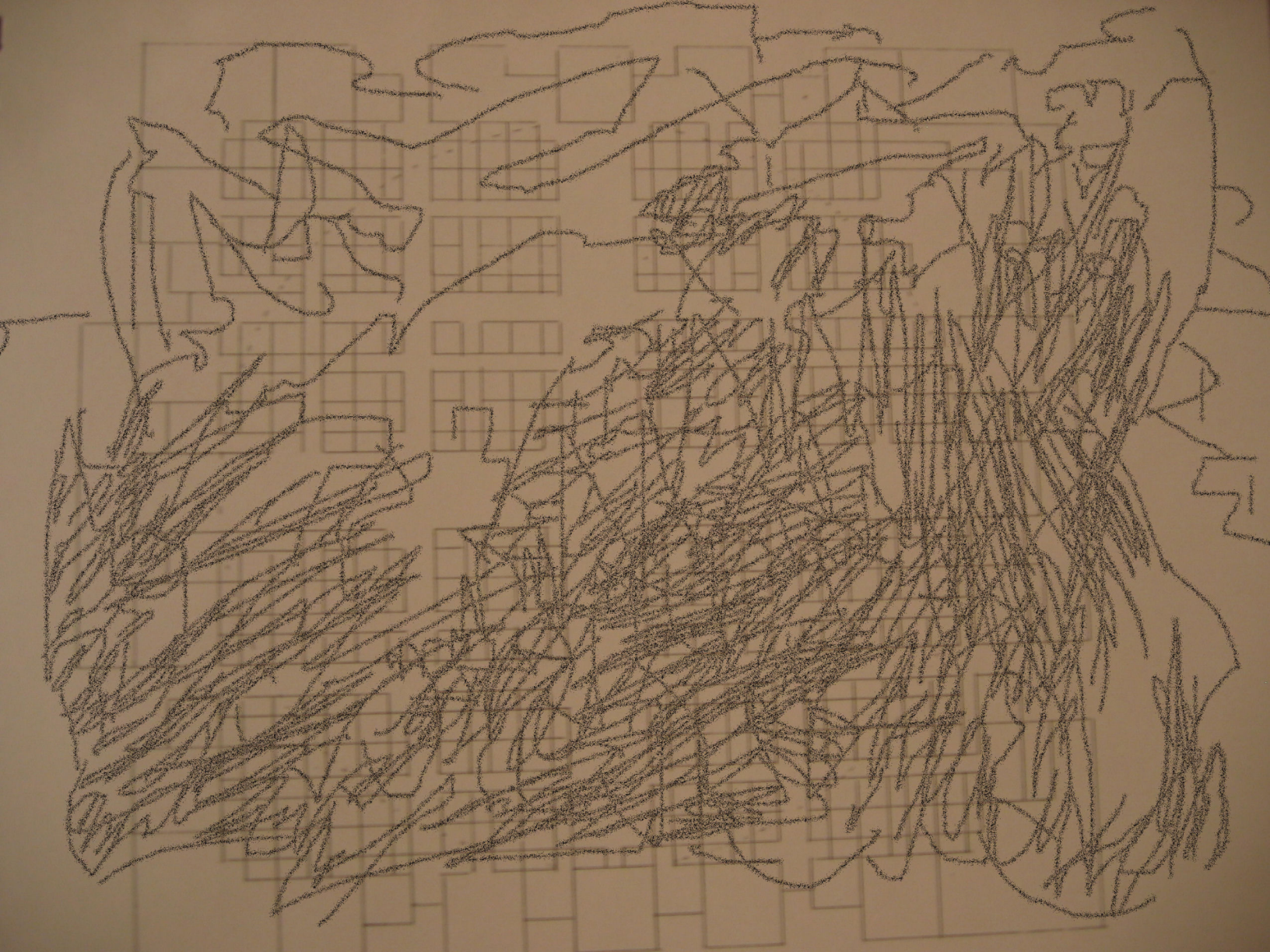


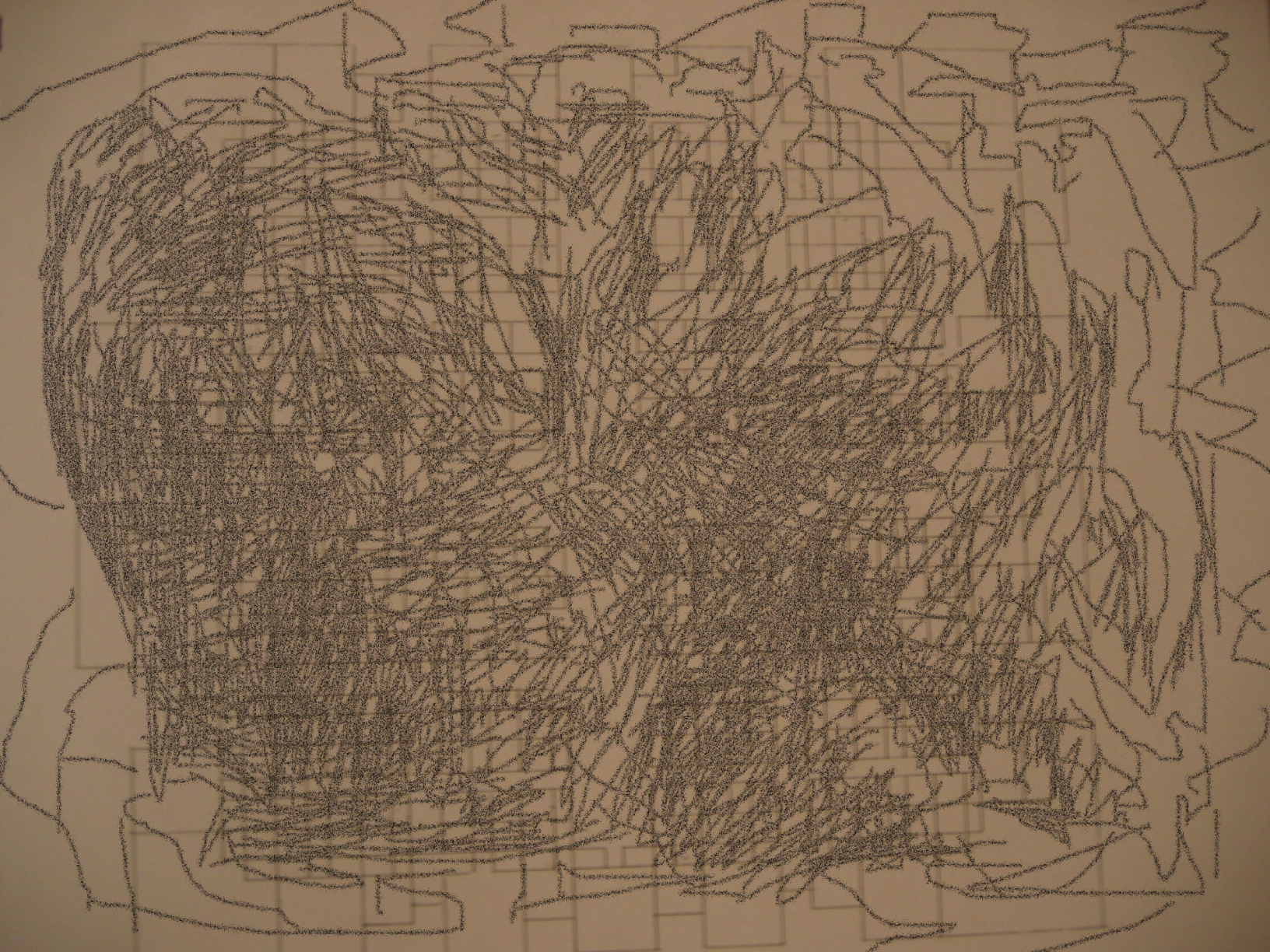














Simulcrae

Psychological colloids

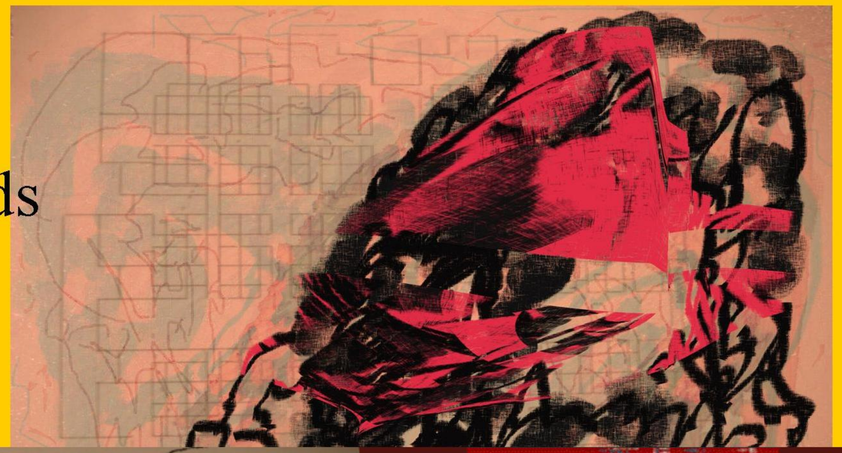
Neologism

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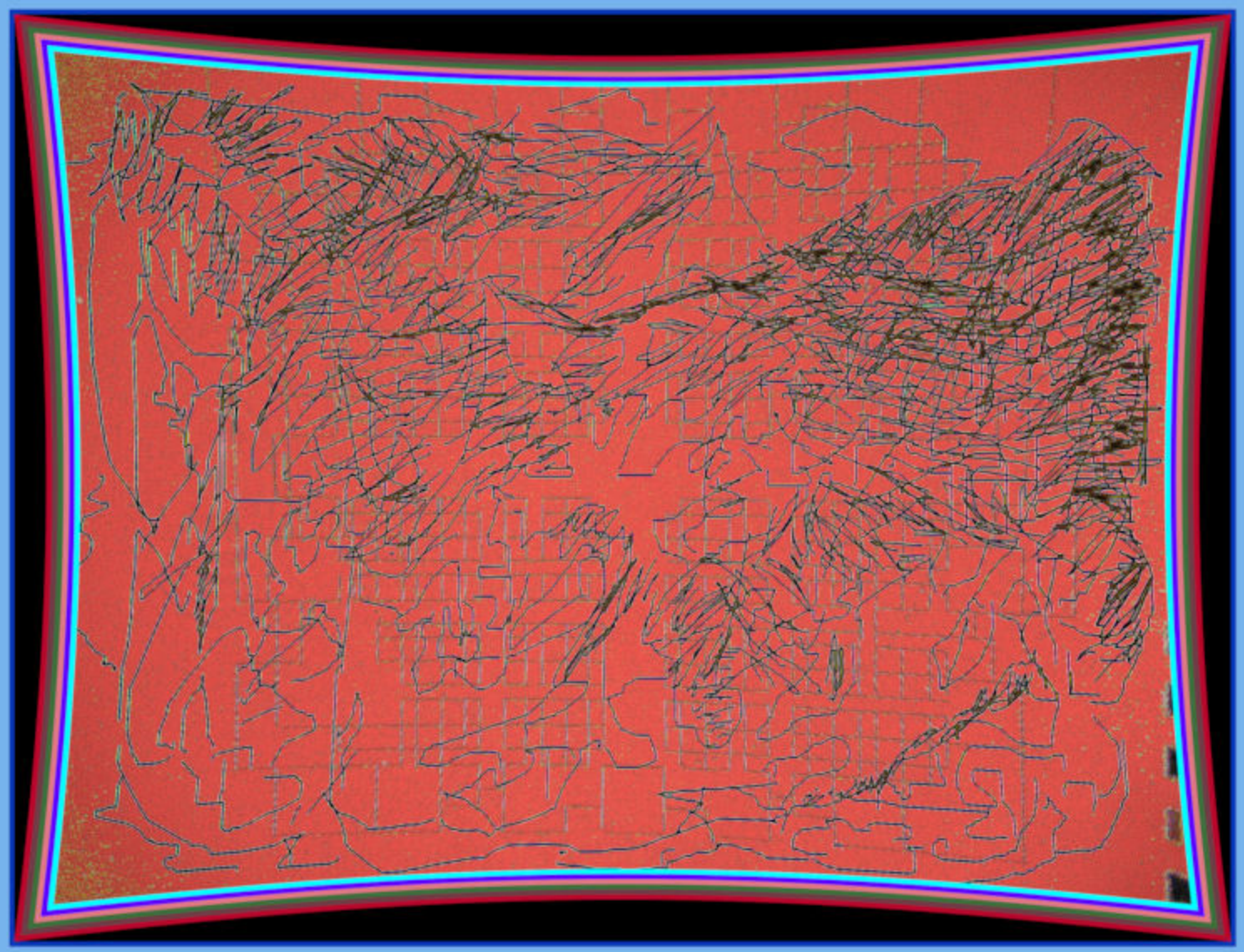
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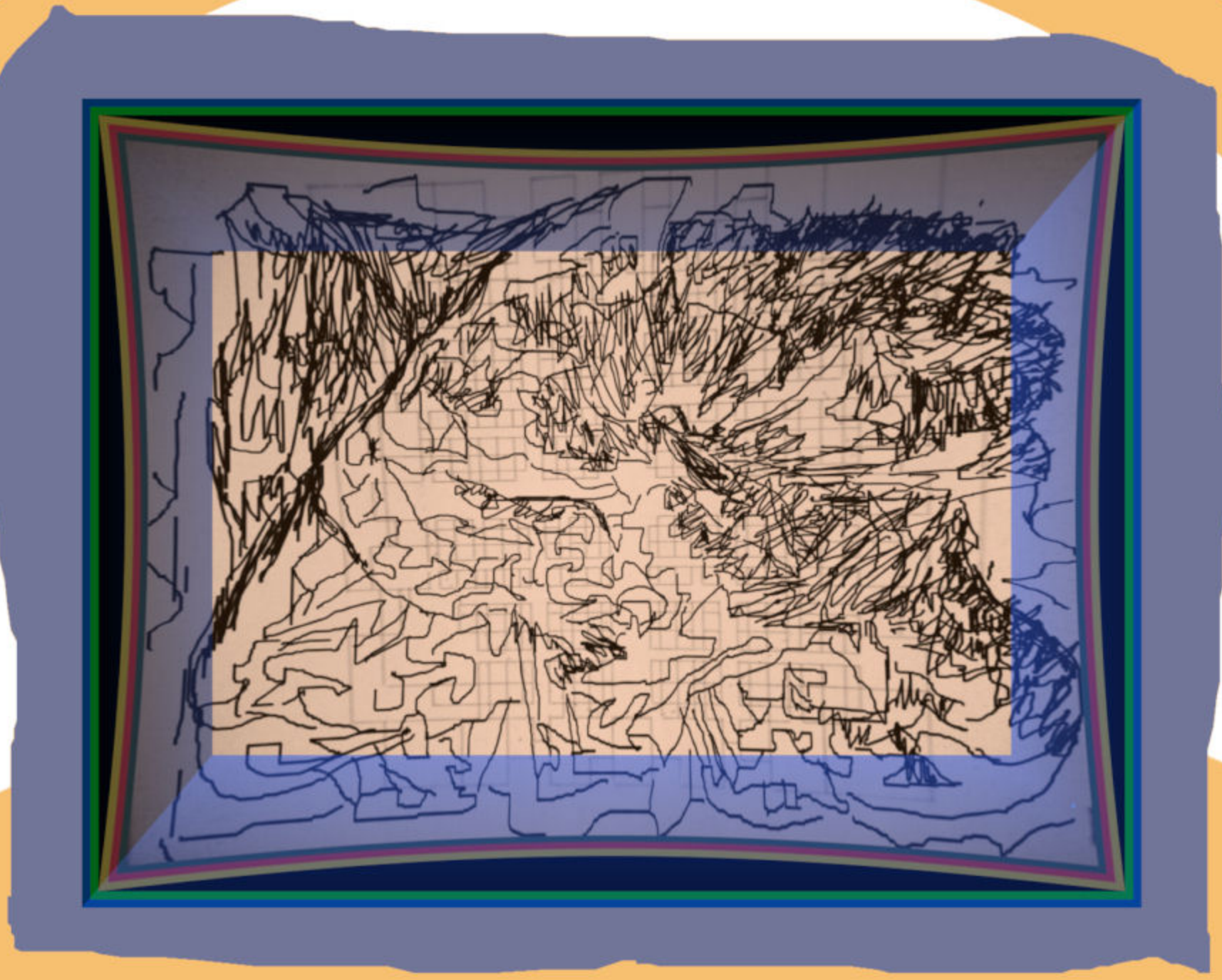
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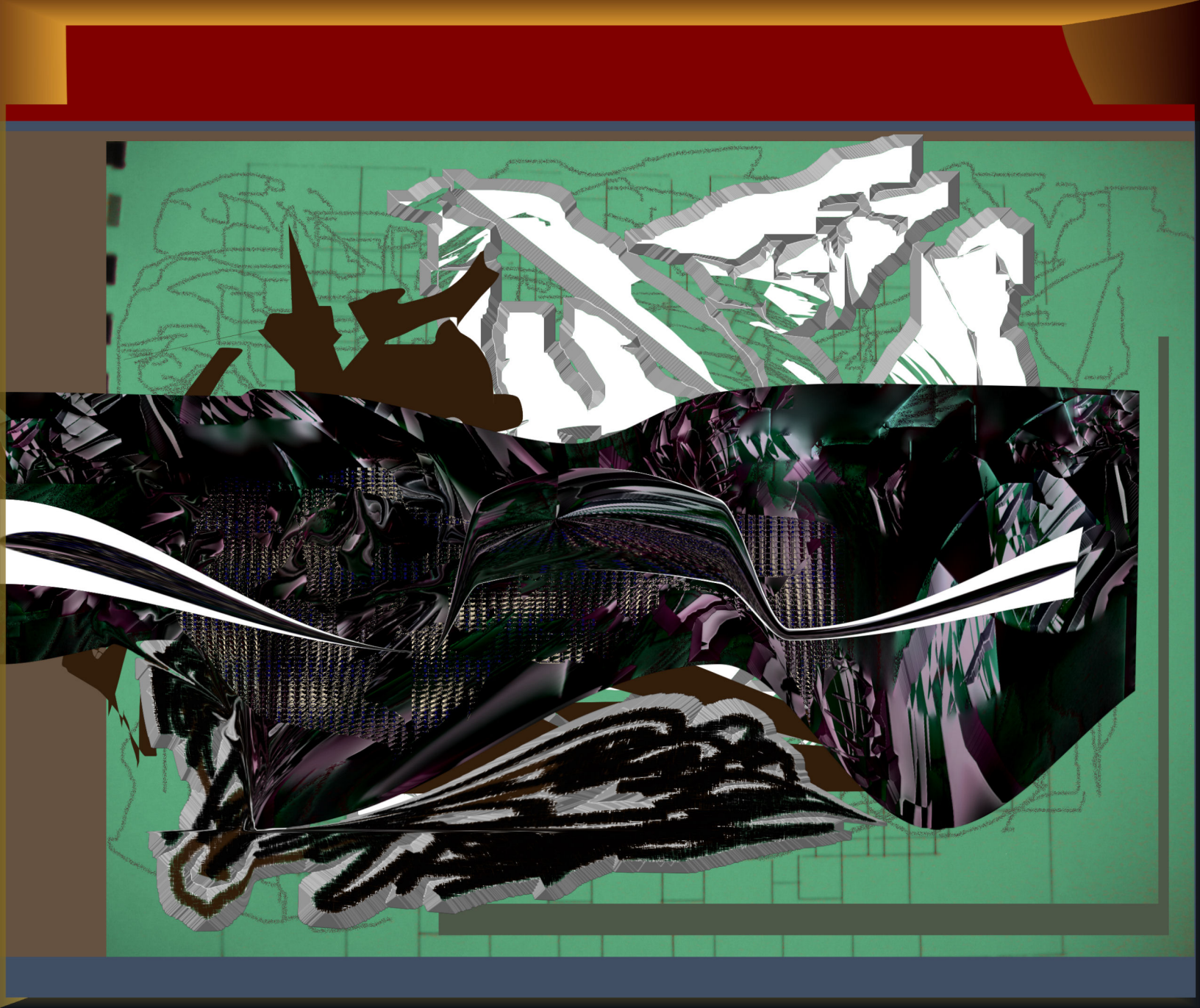


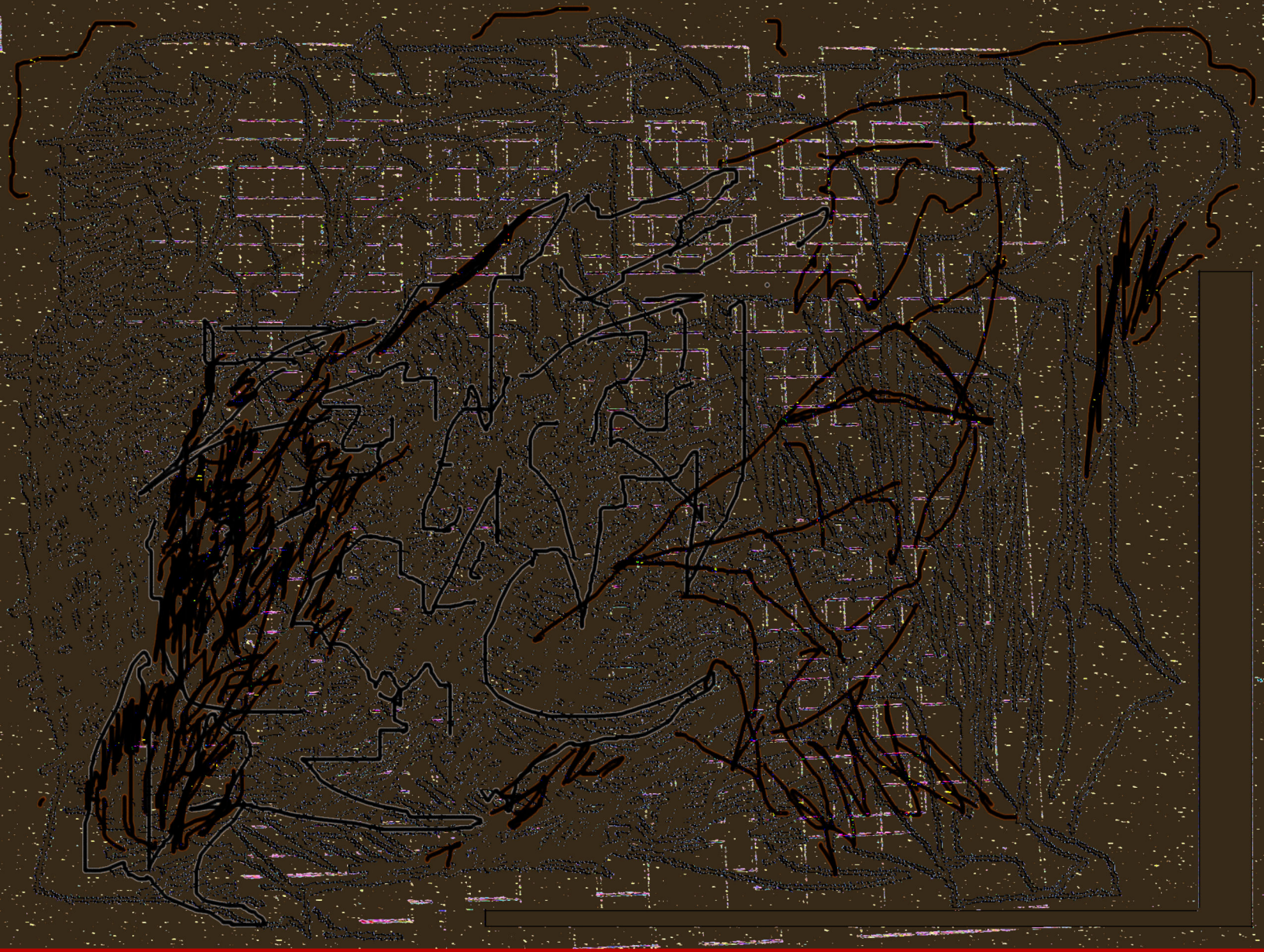


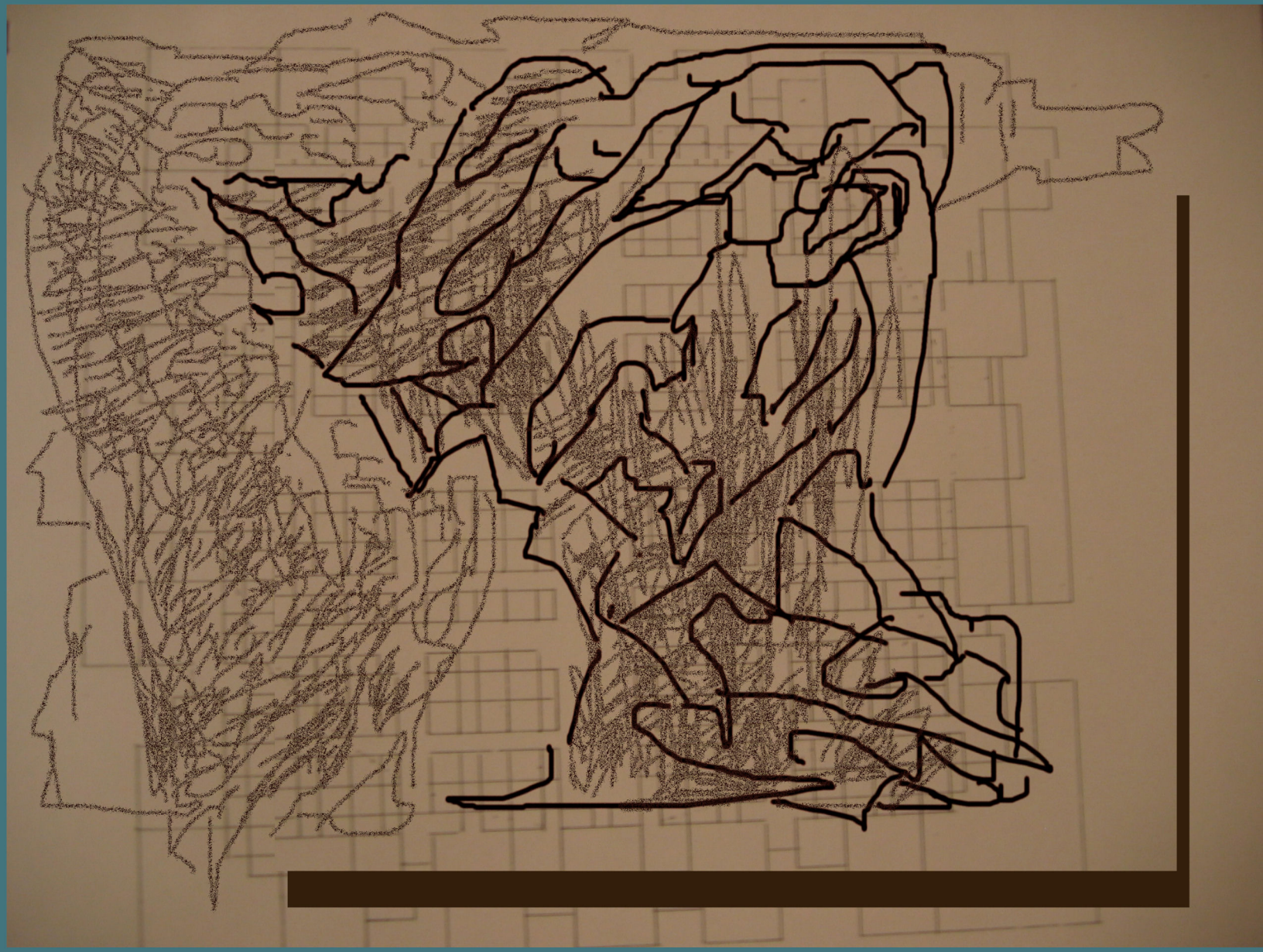


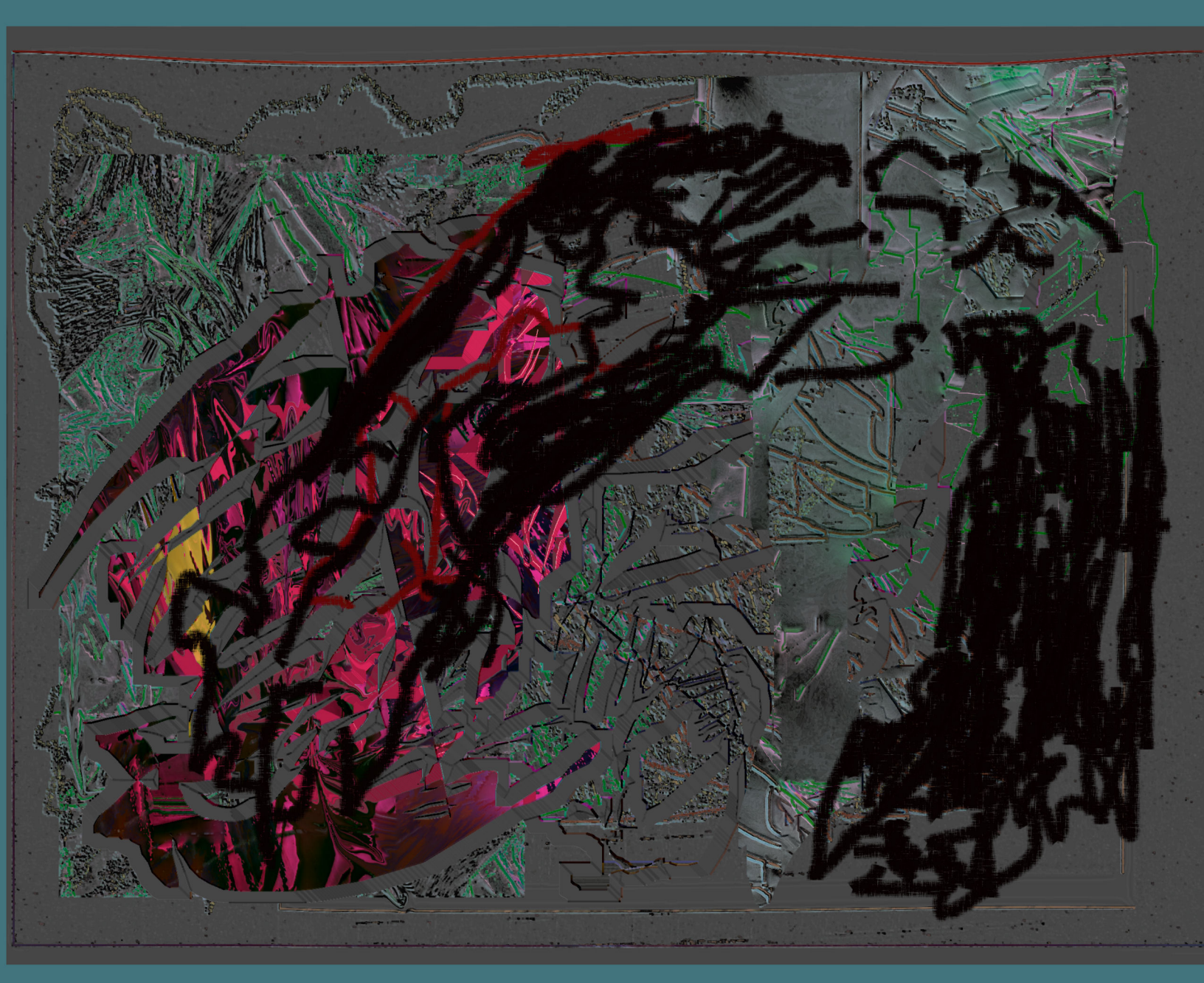


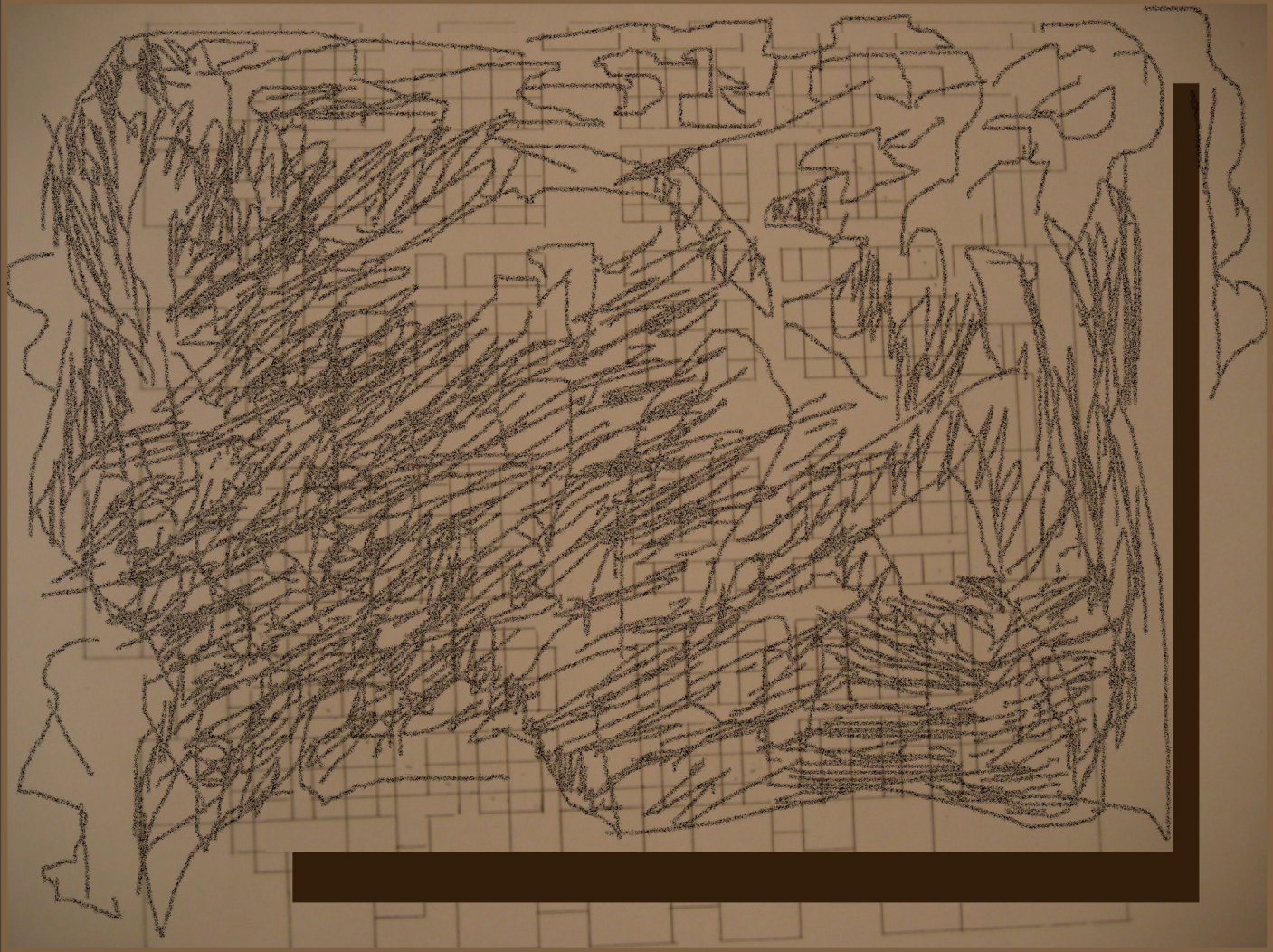


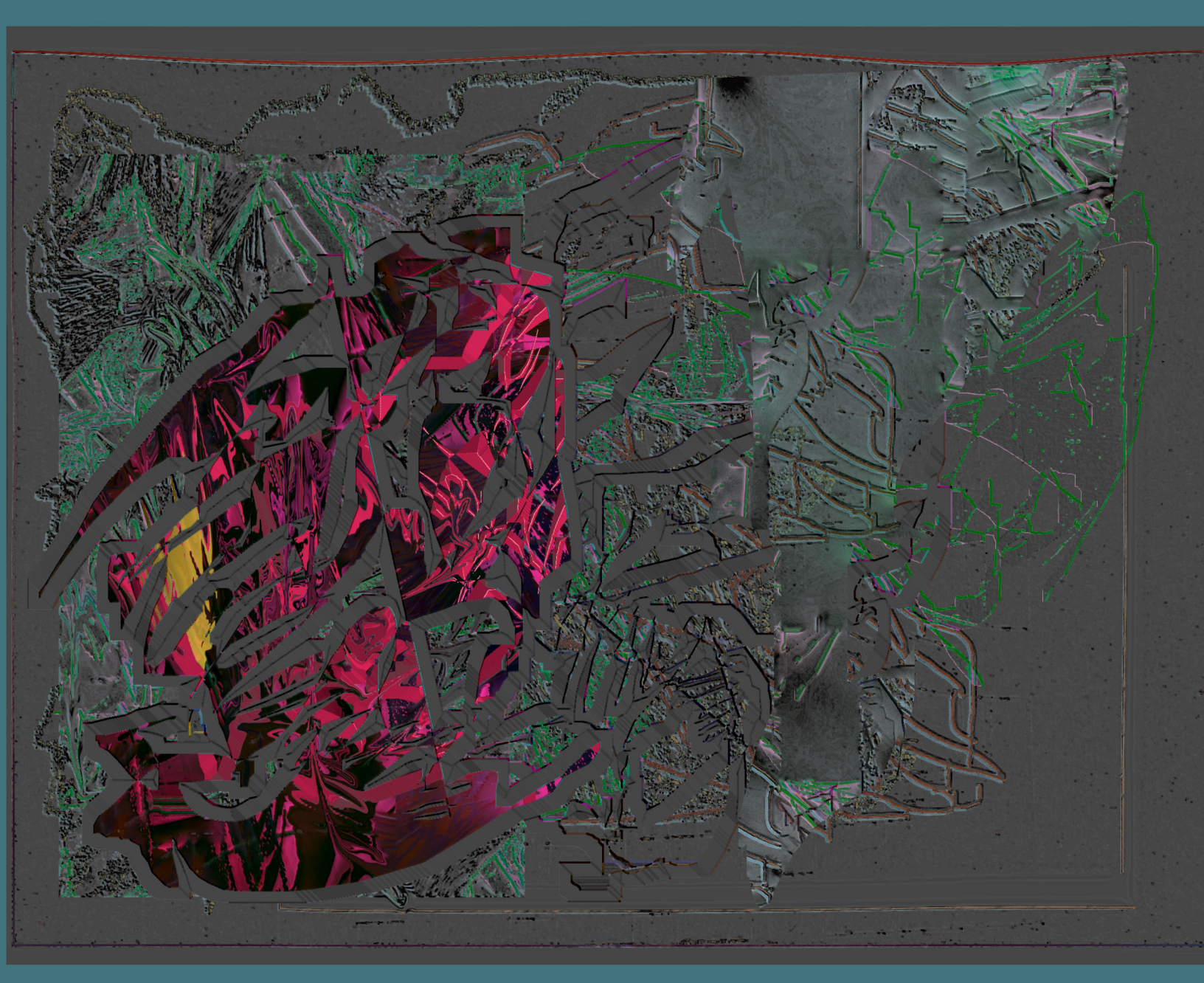


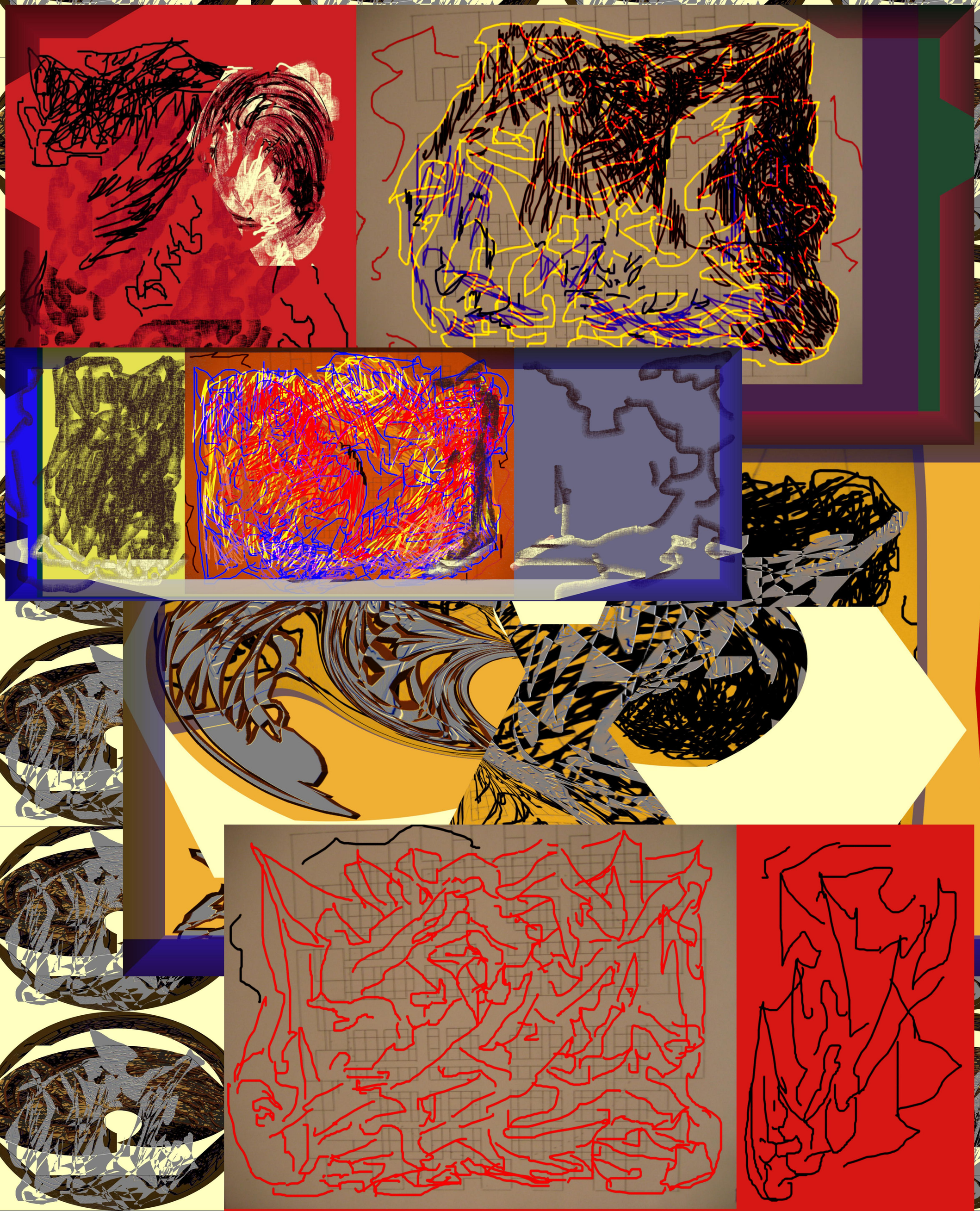






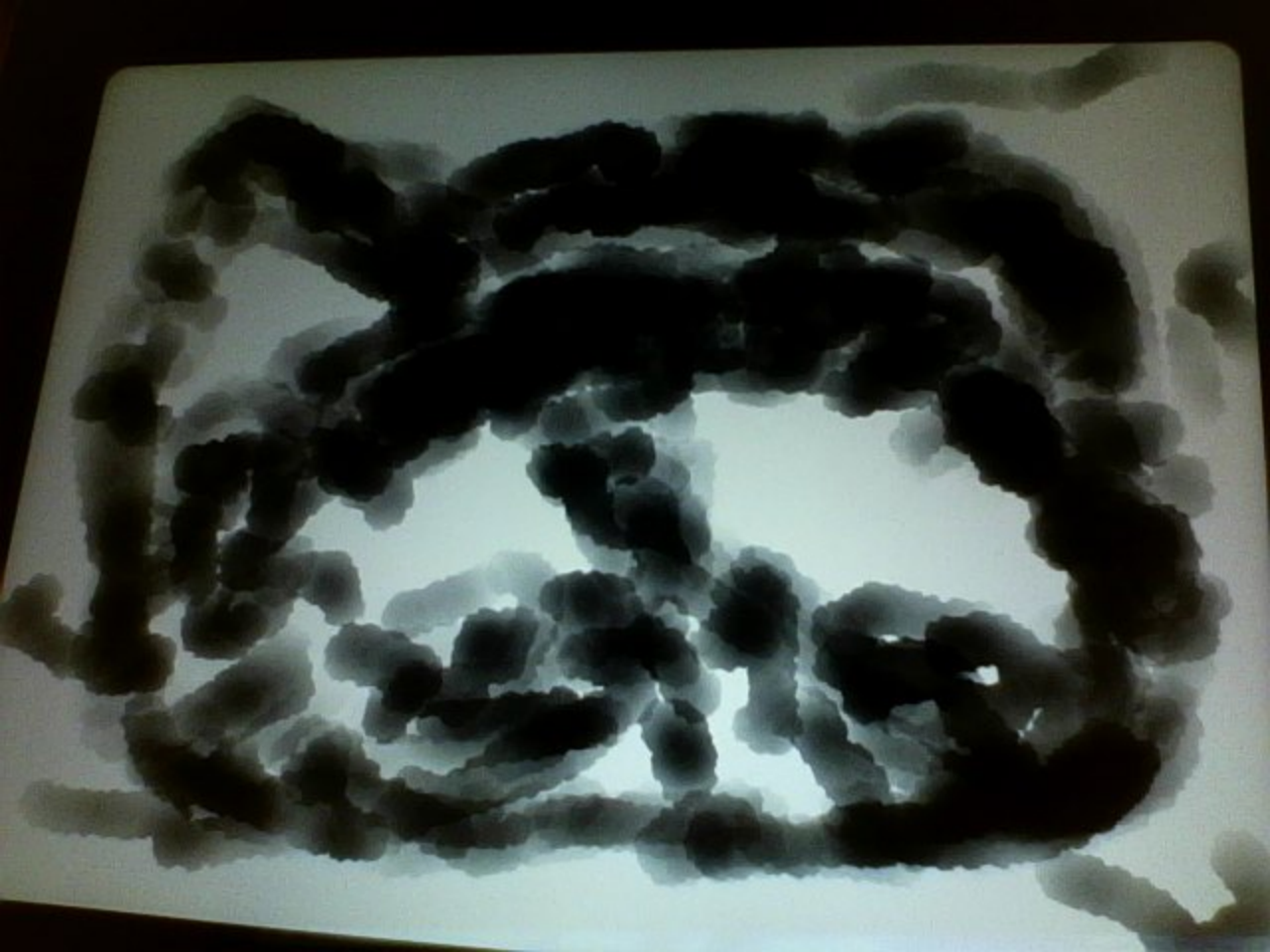






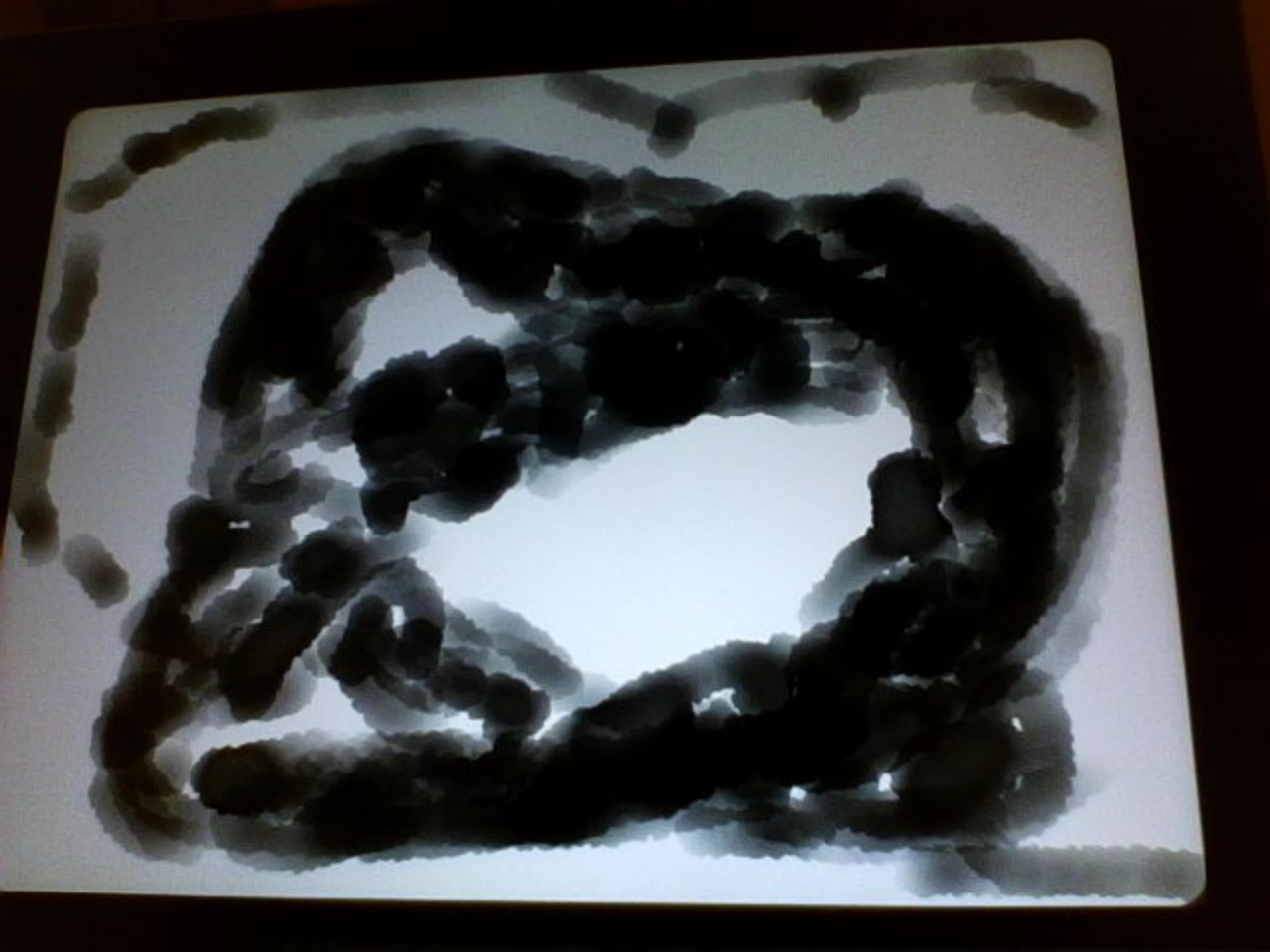


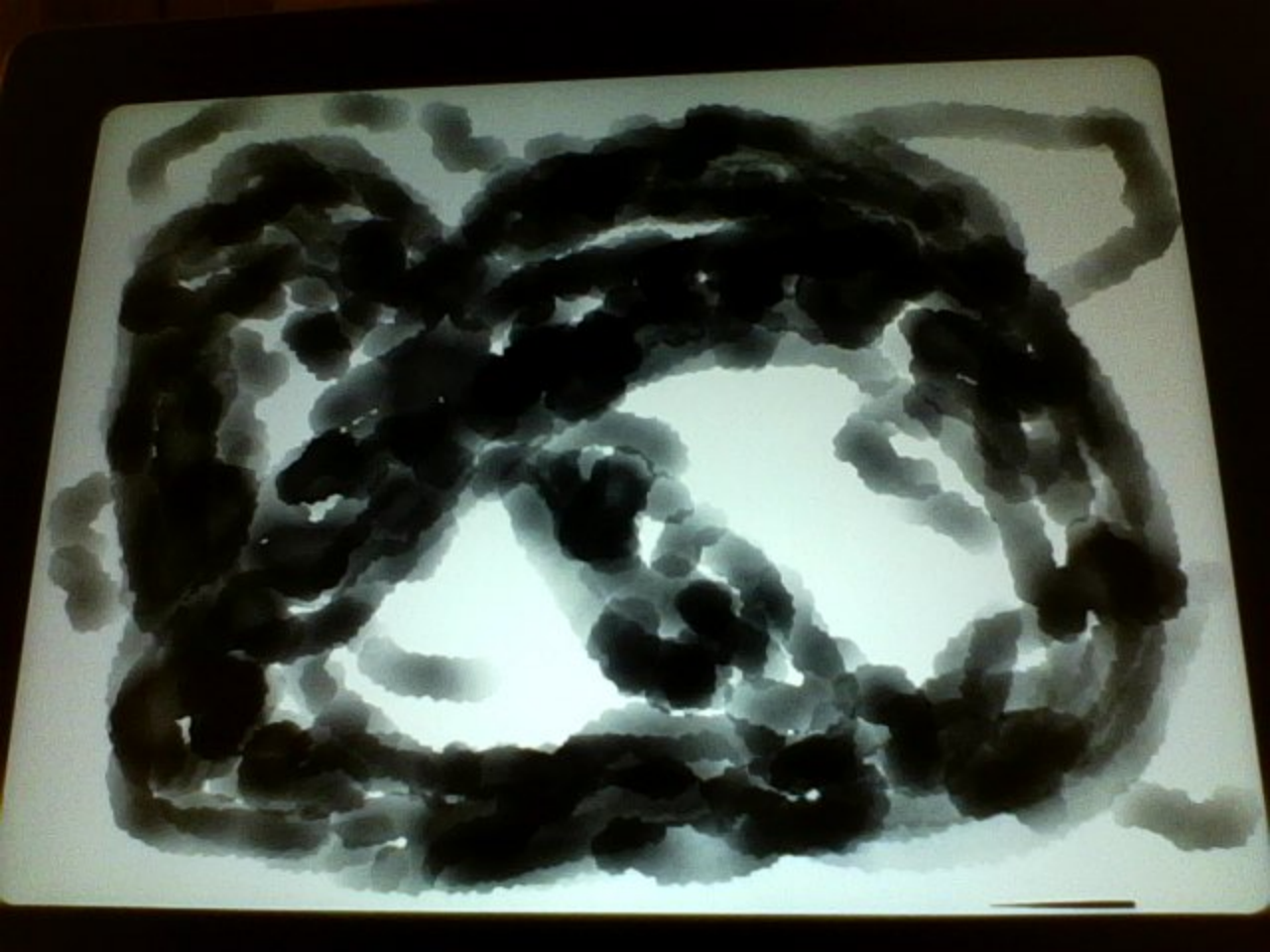


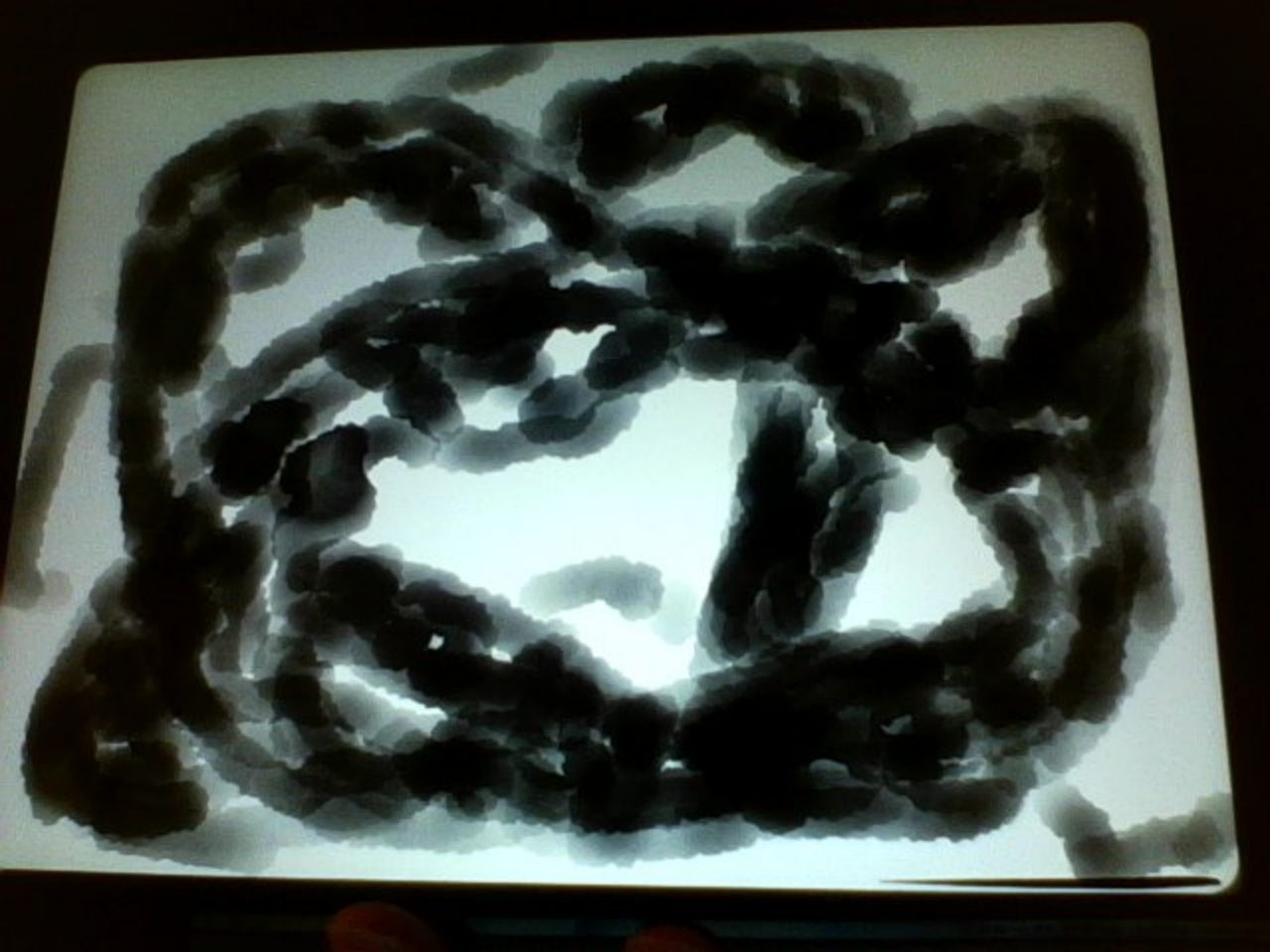


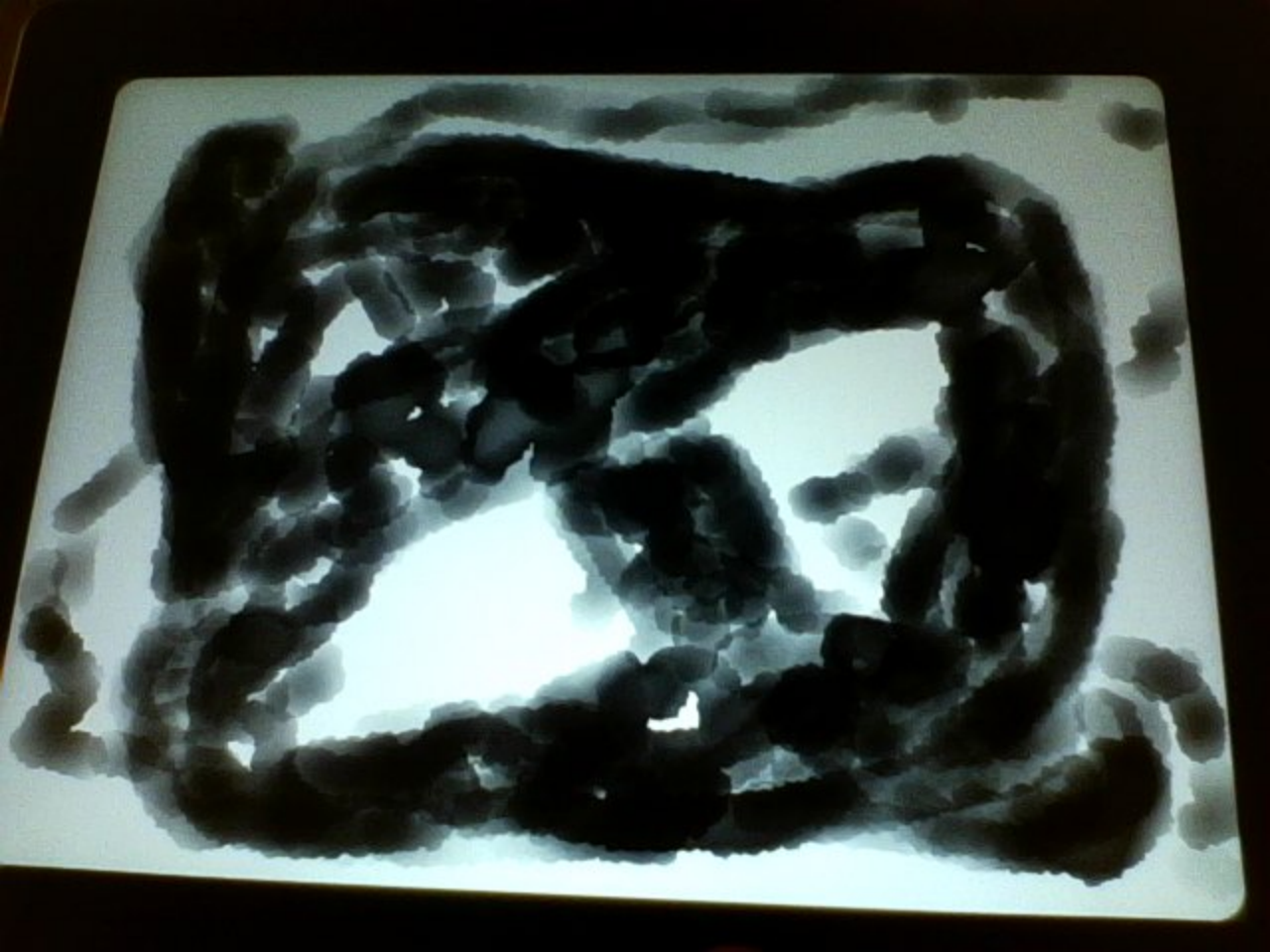


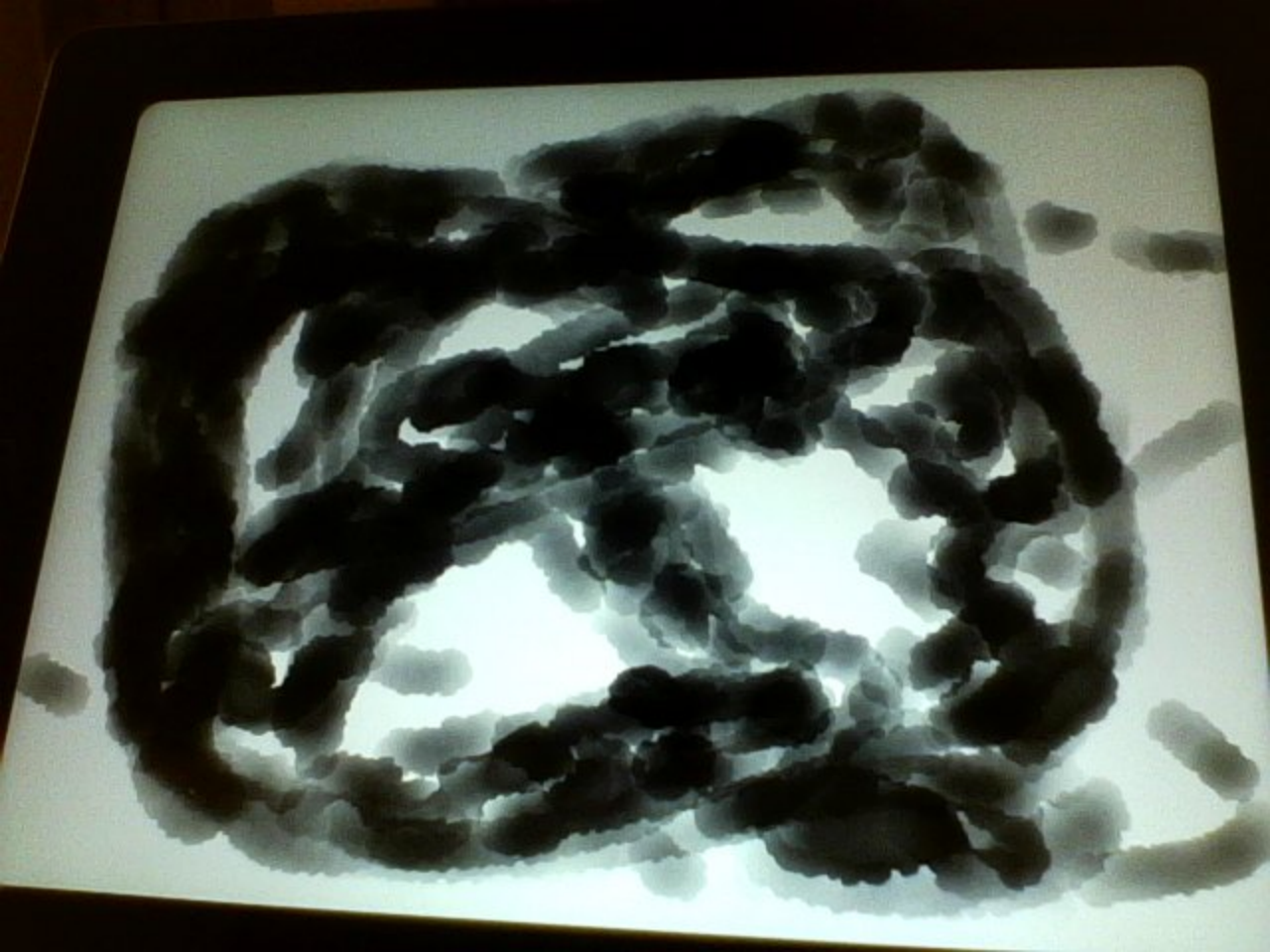


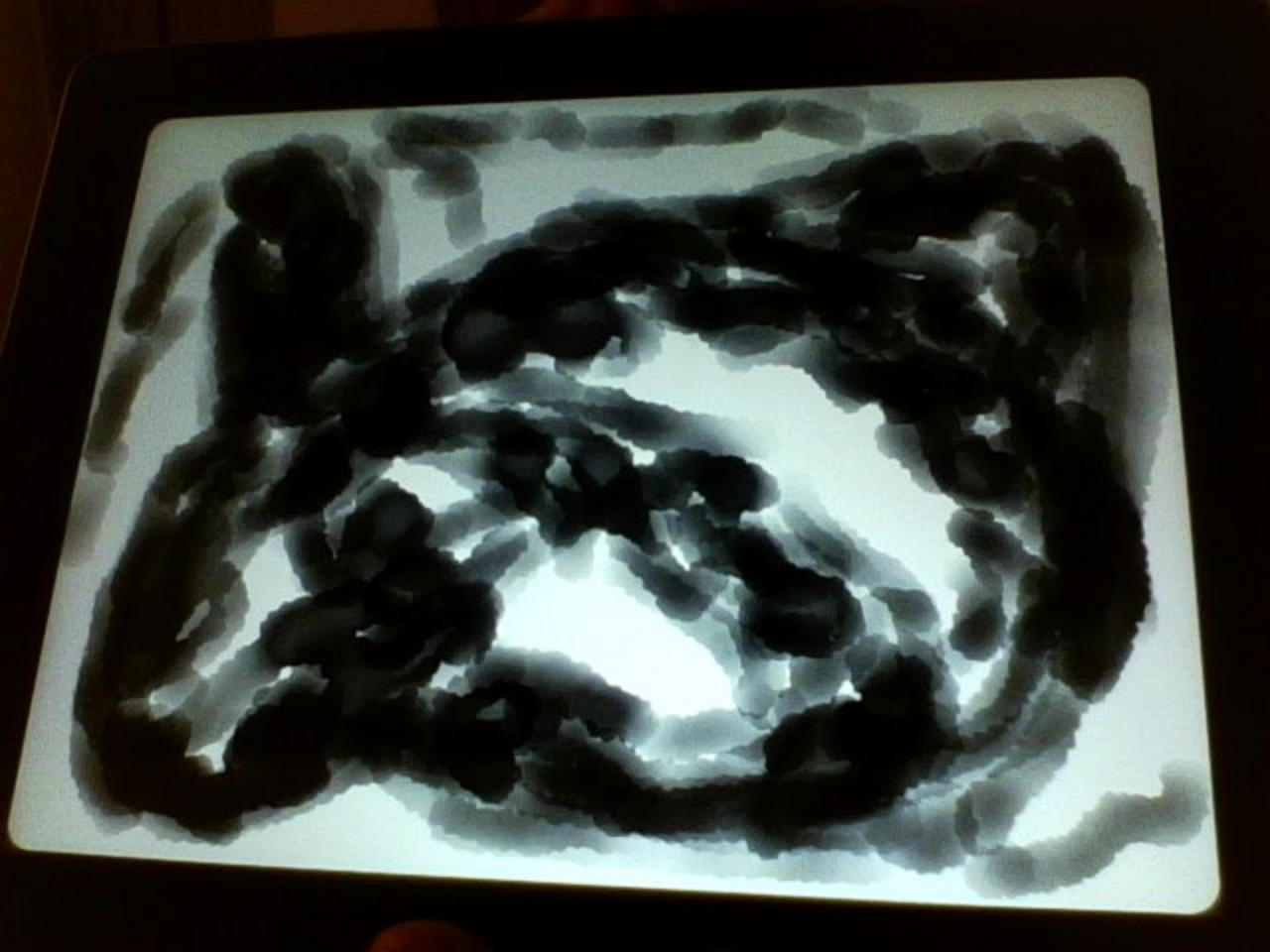


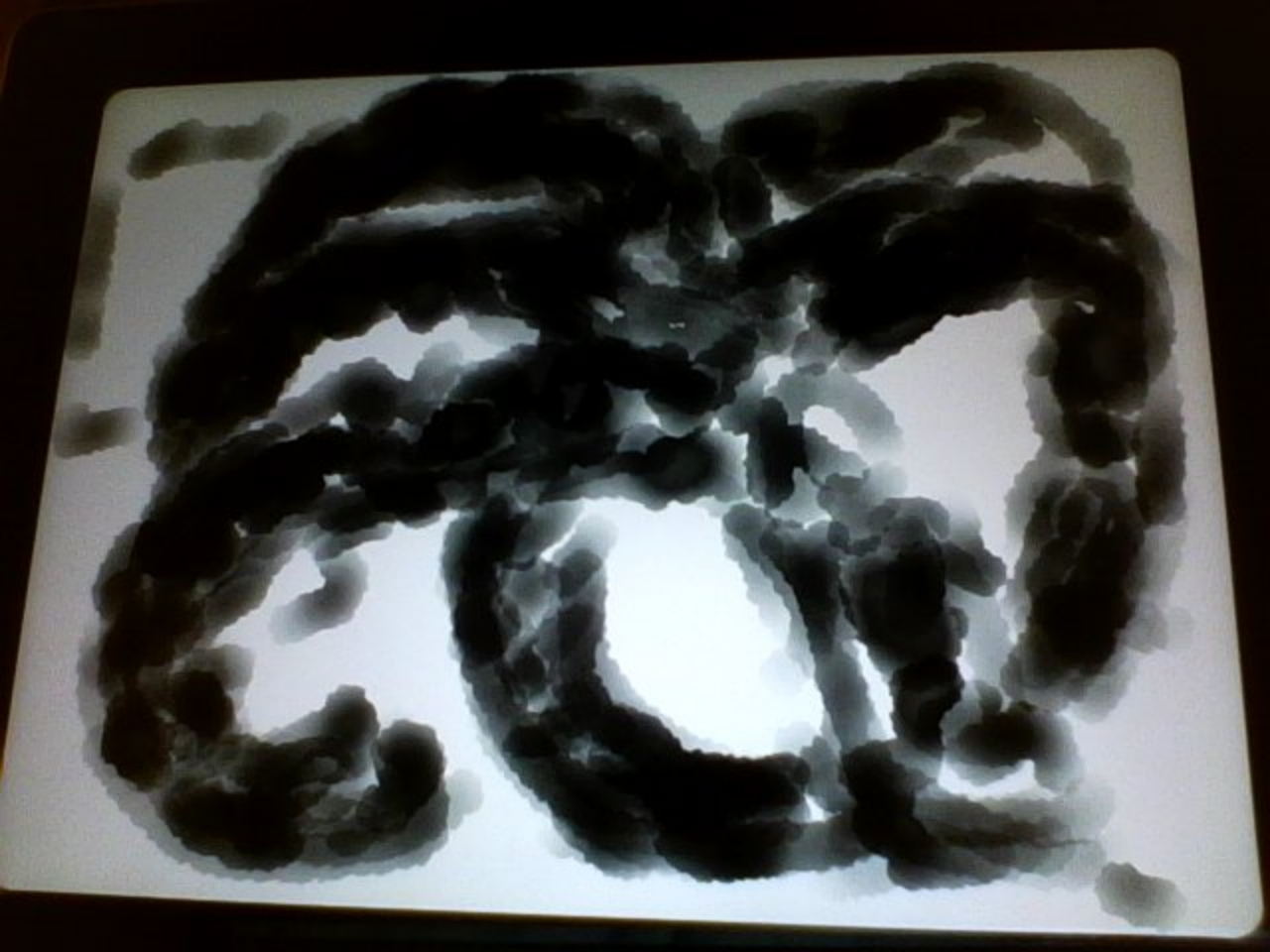




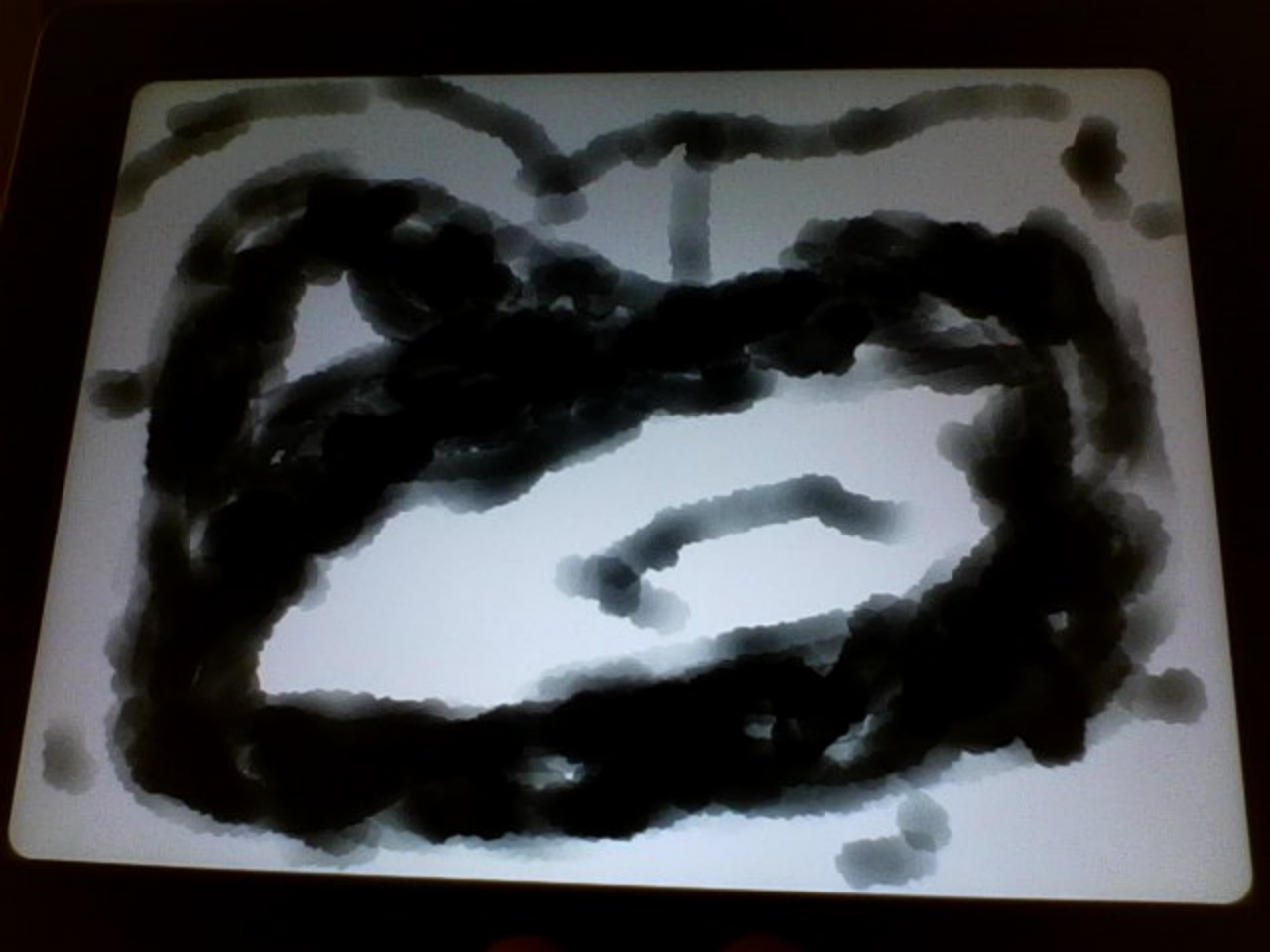


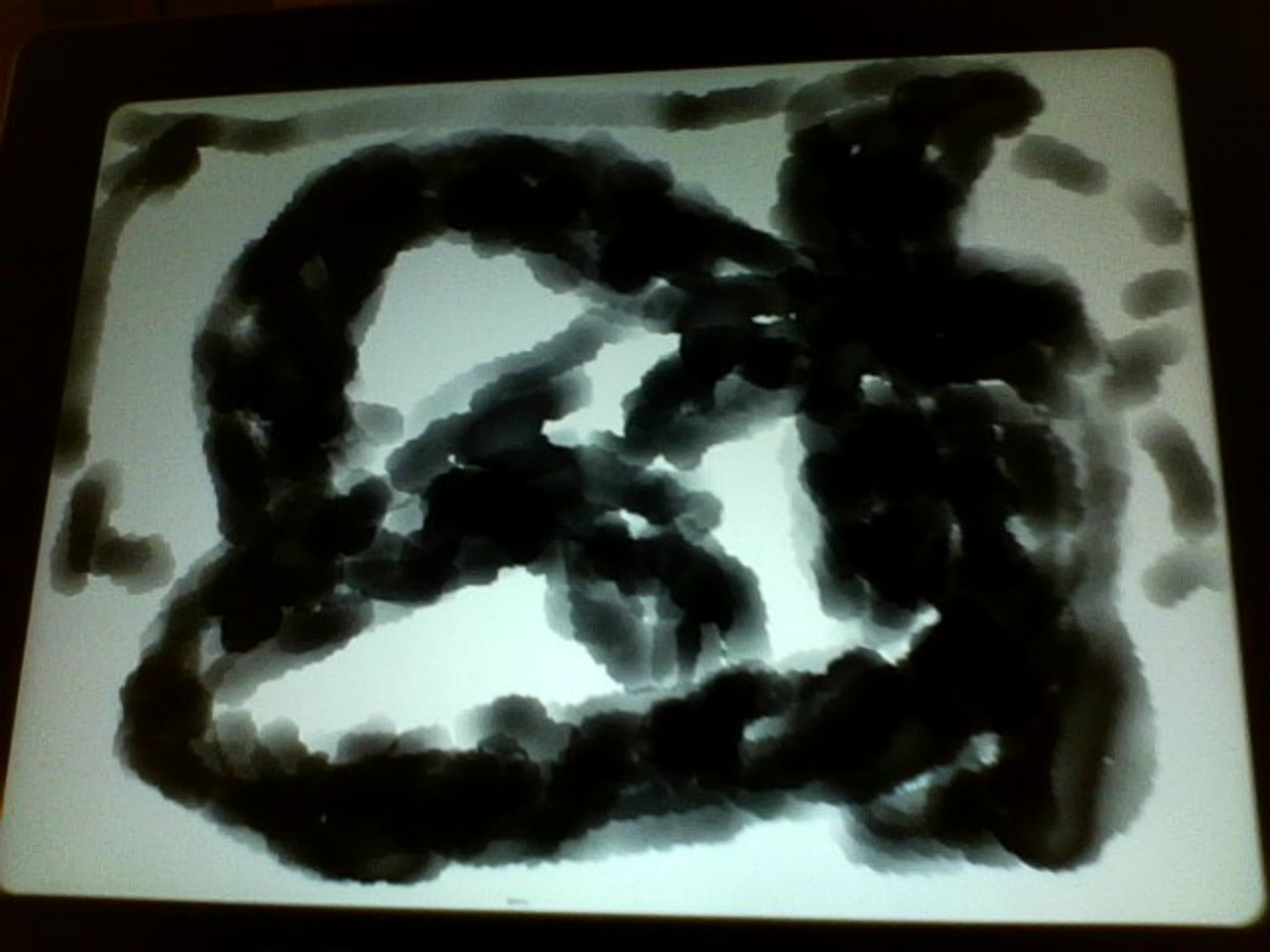






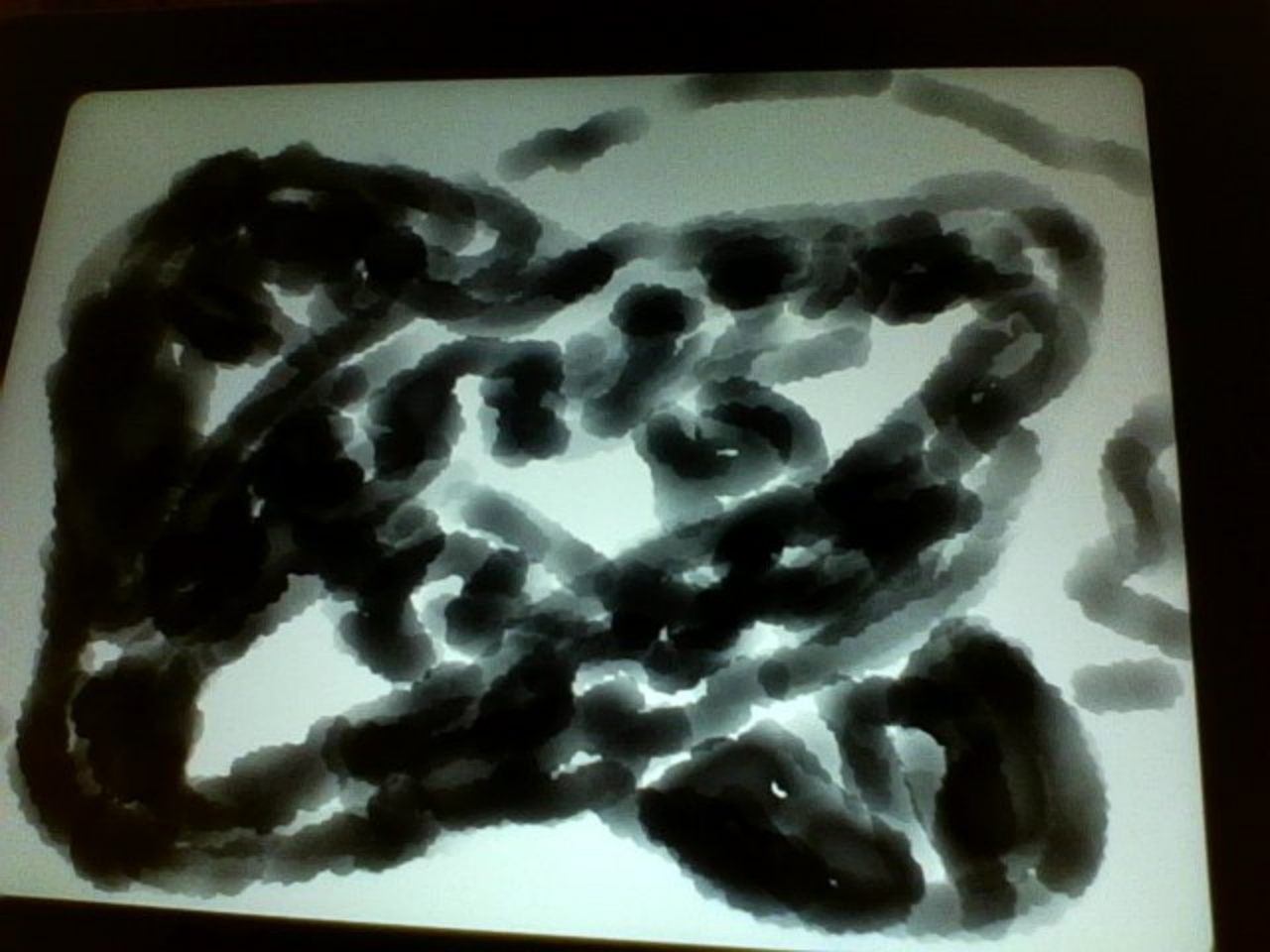
















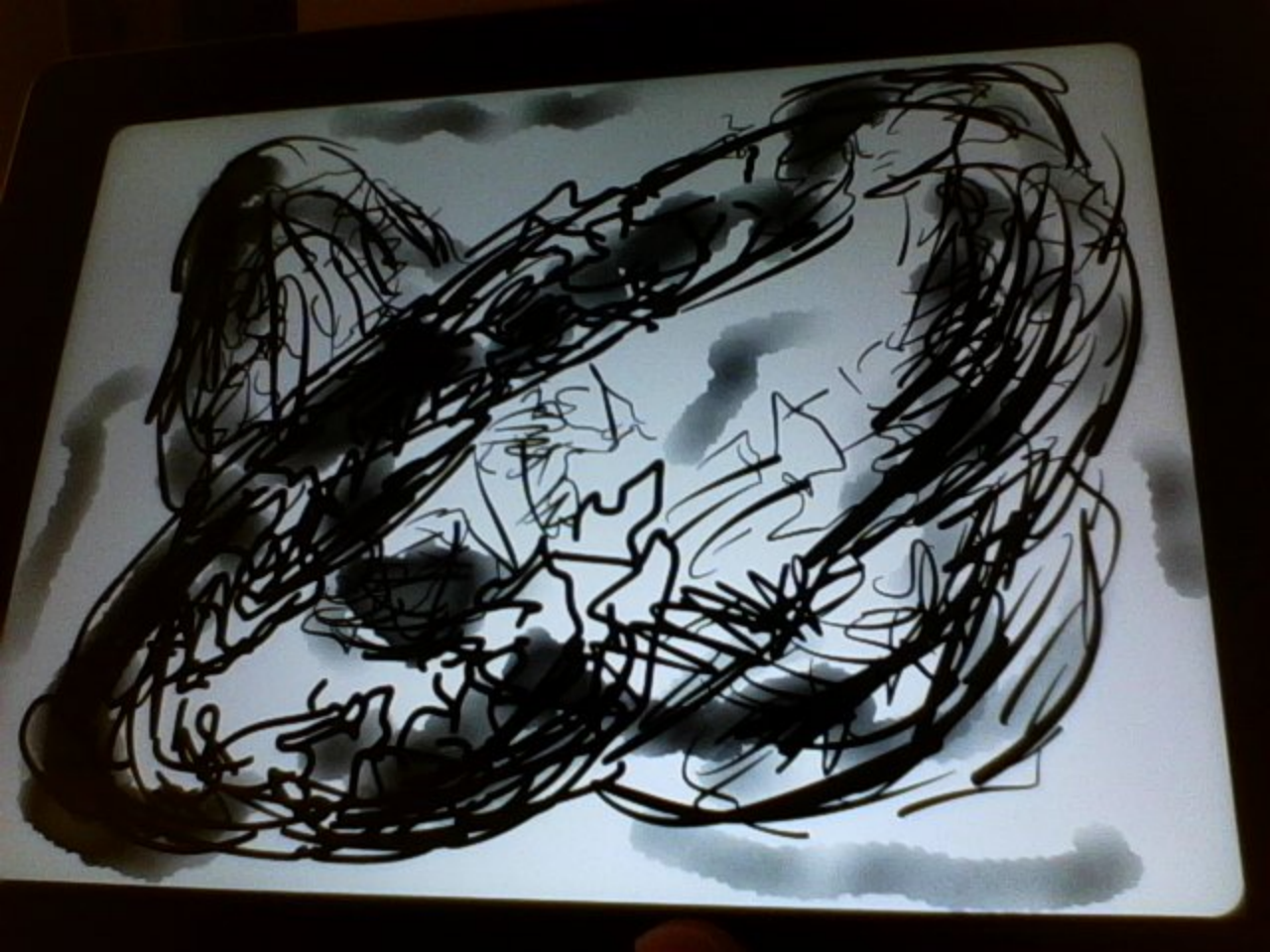


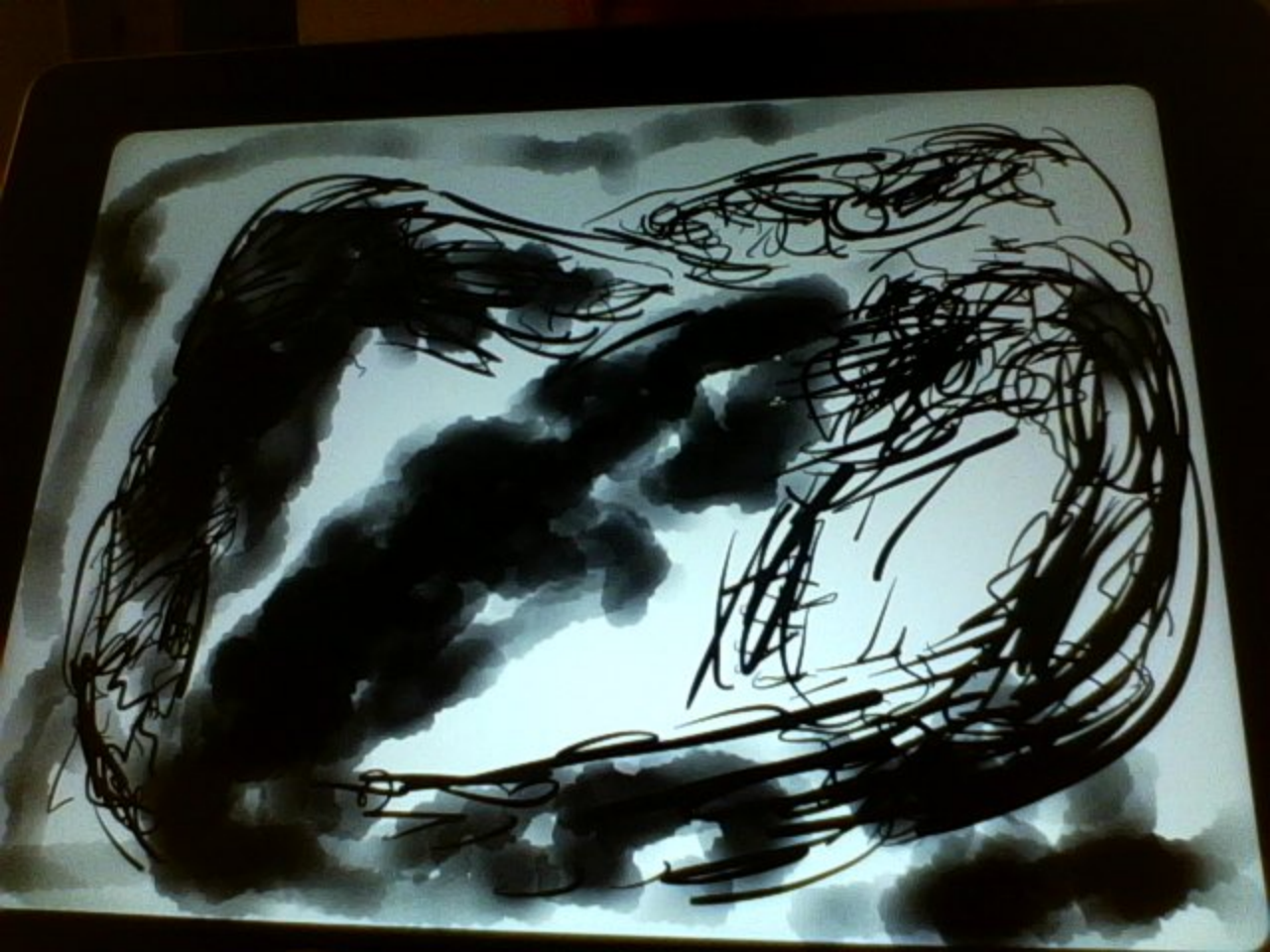


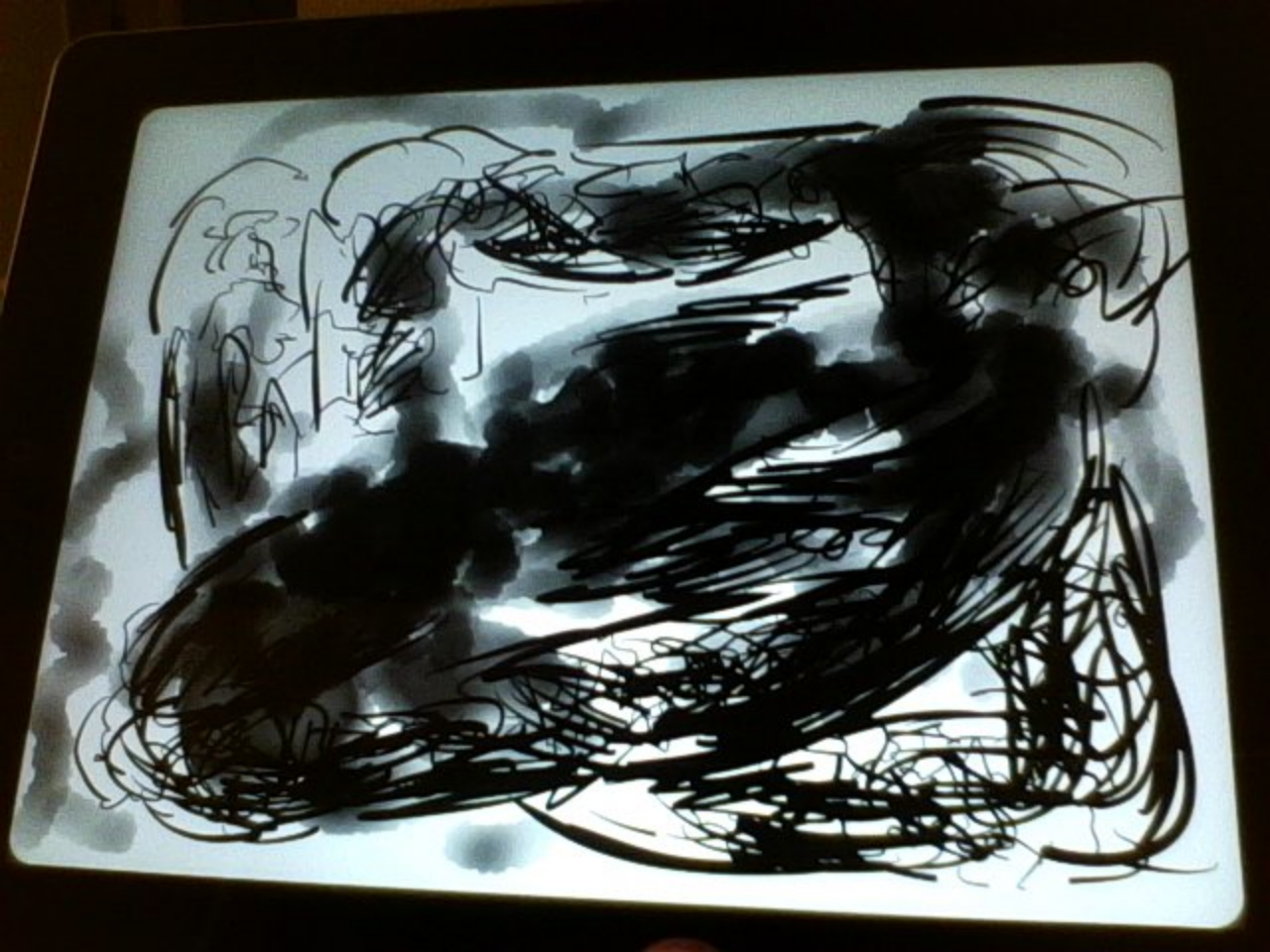




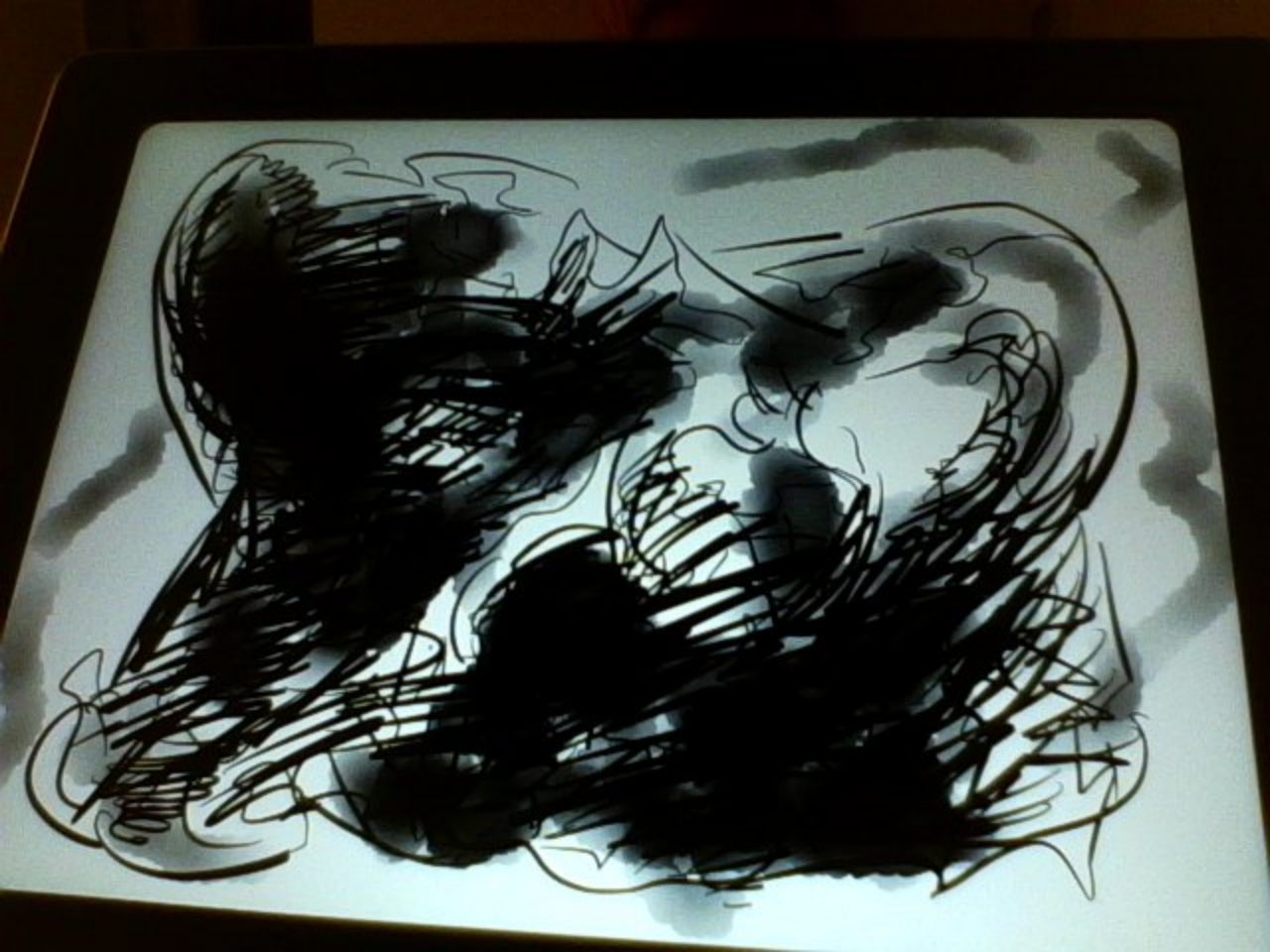


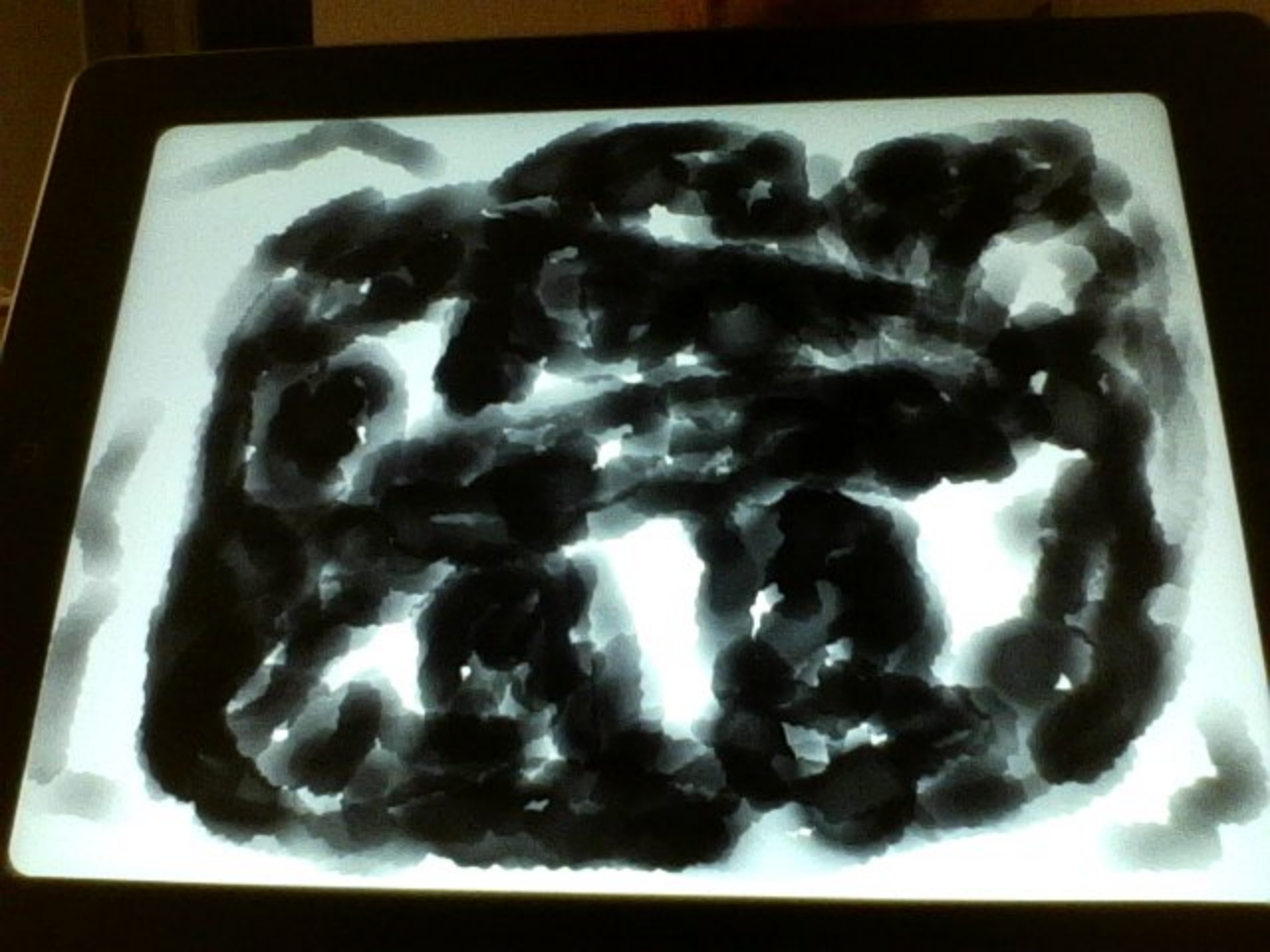


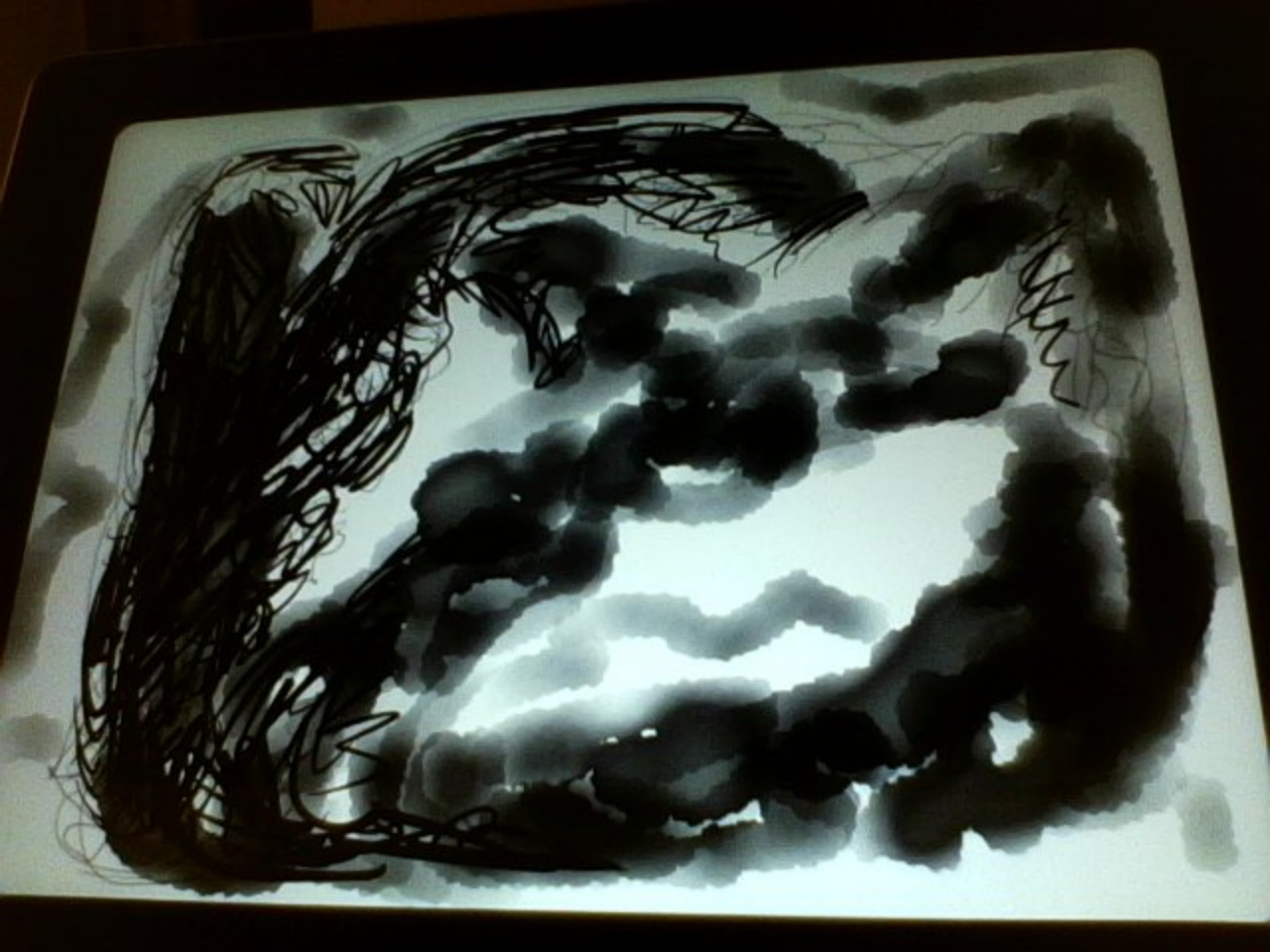


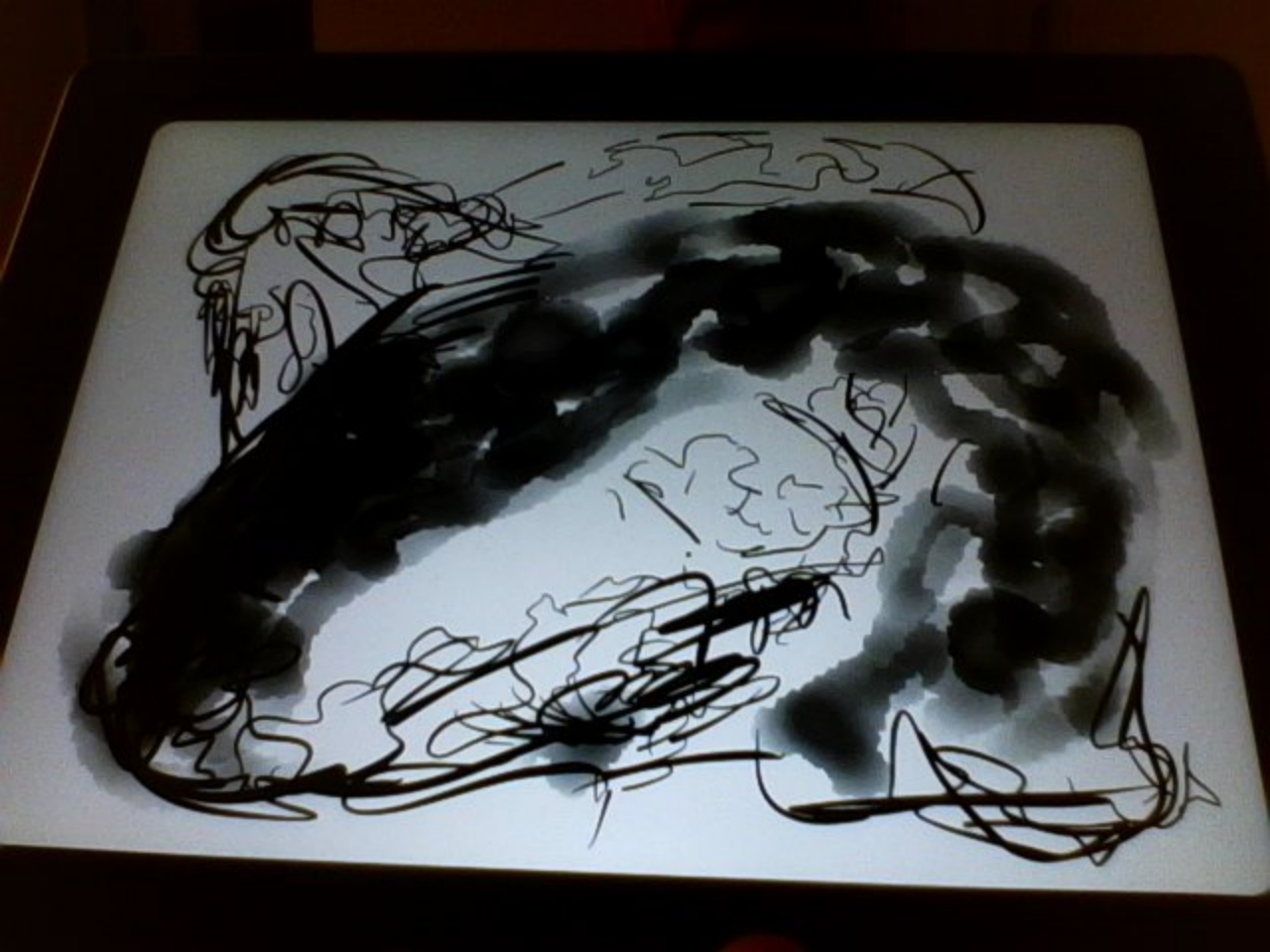






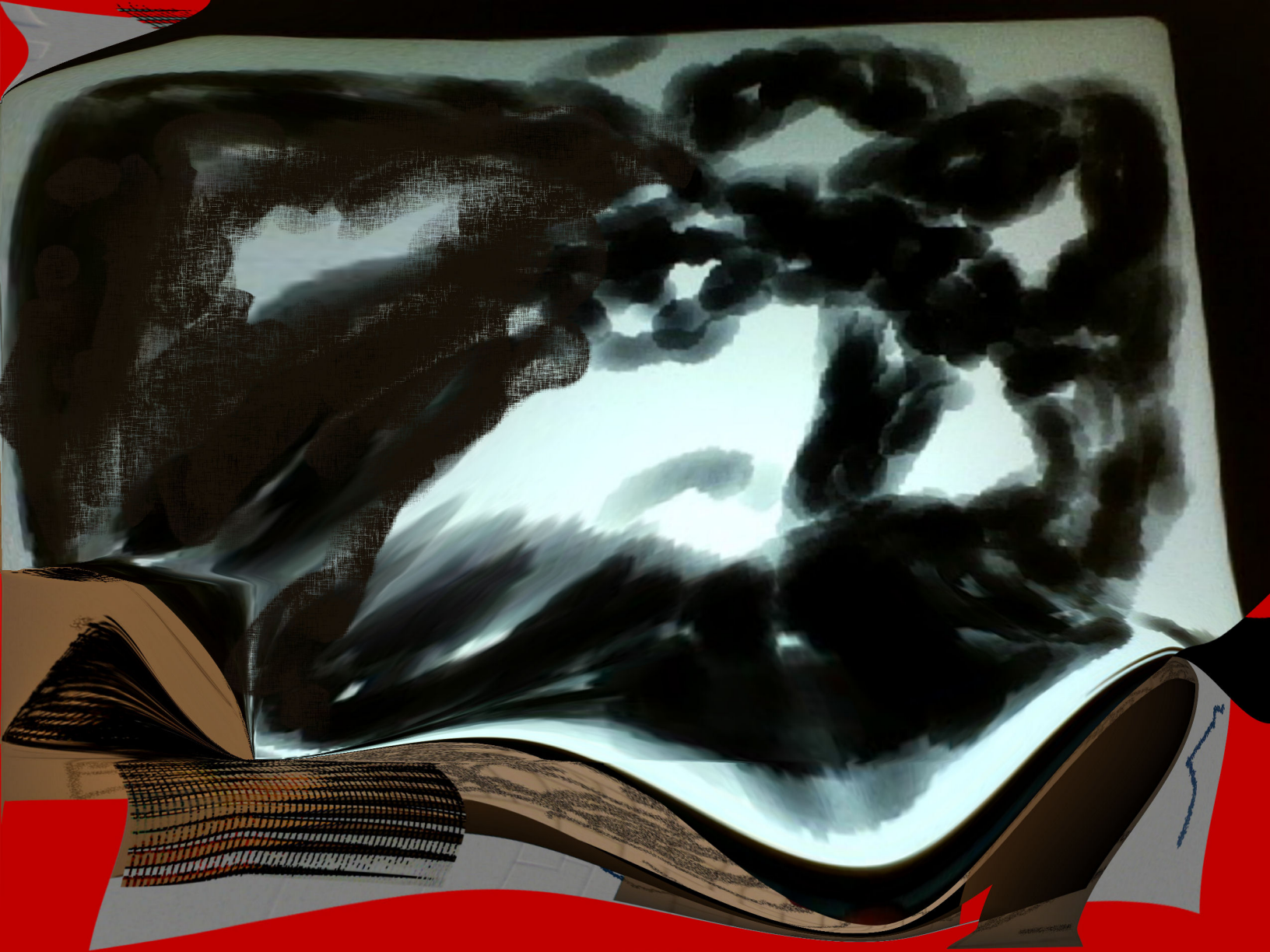


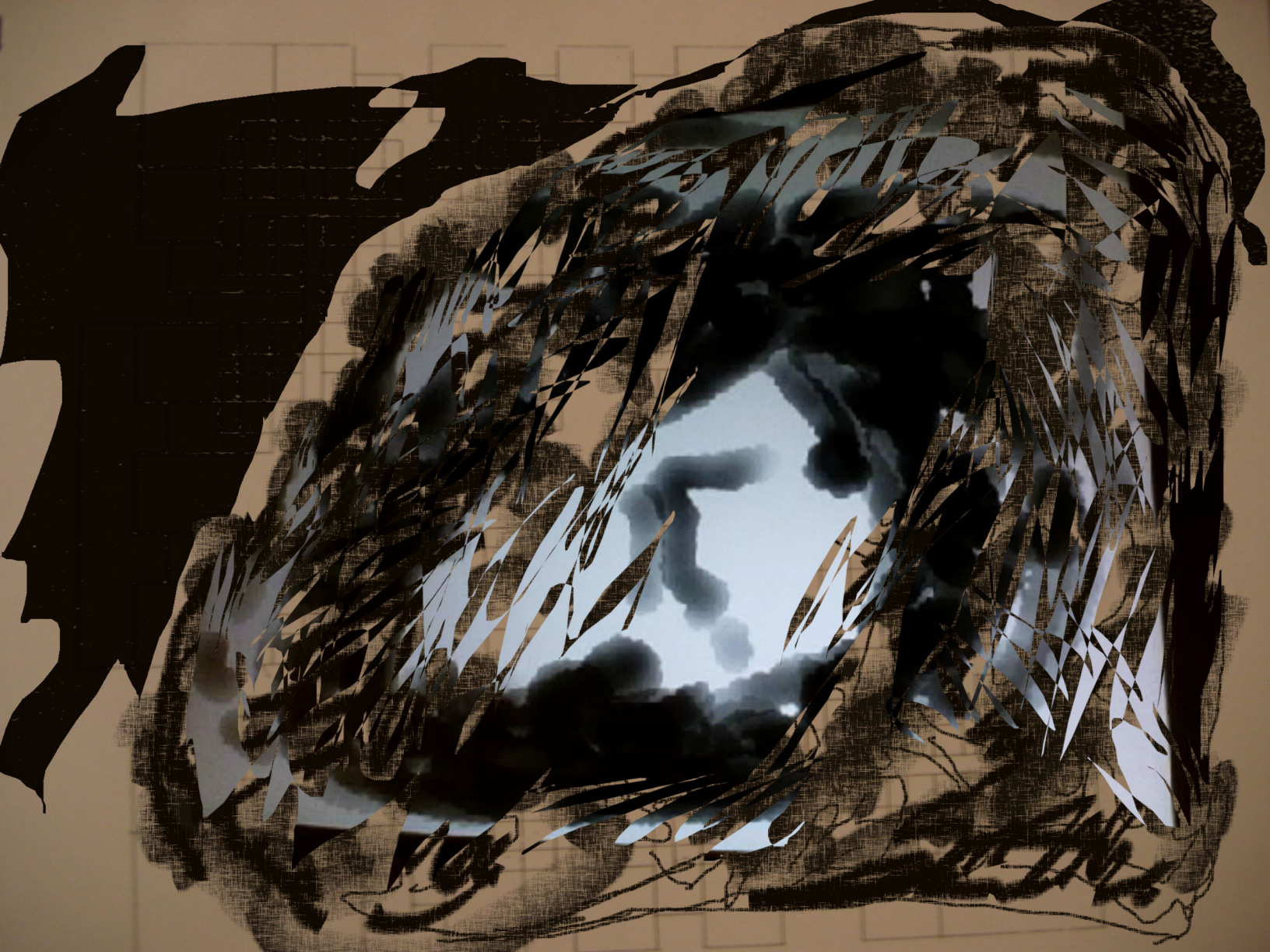


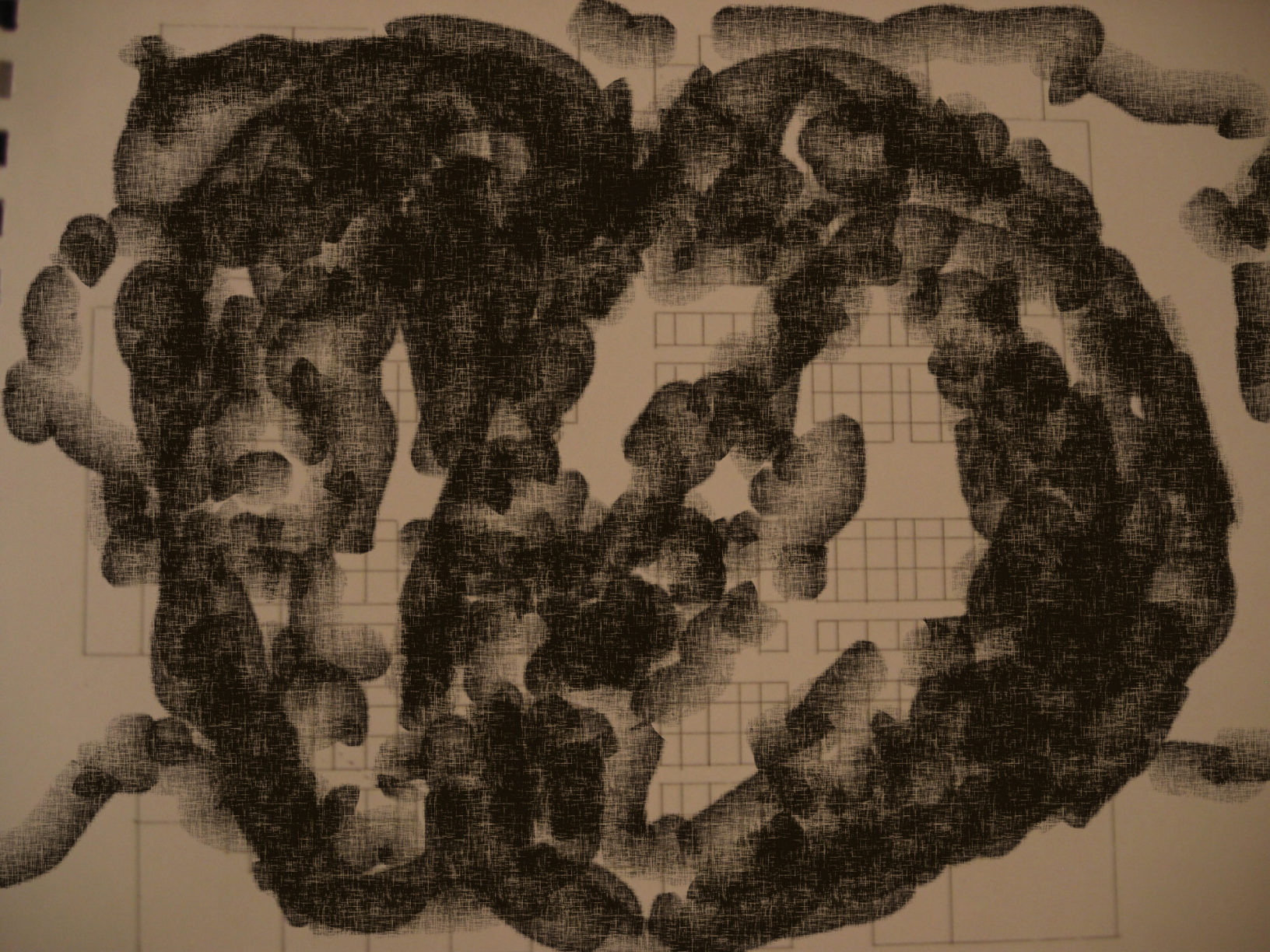


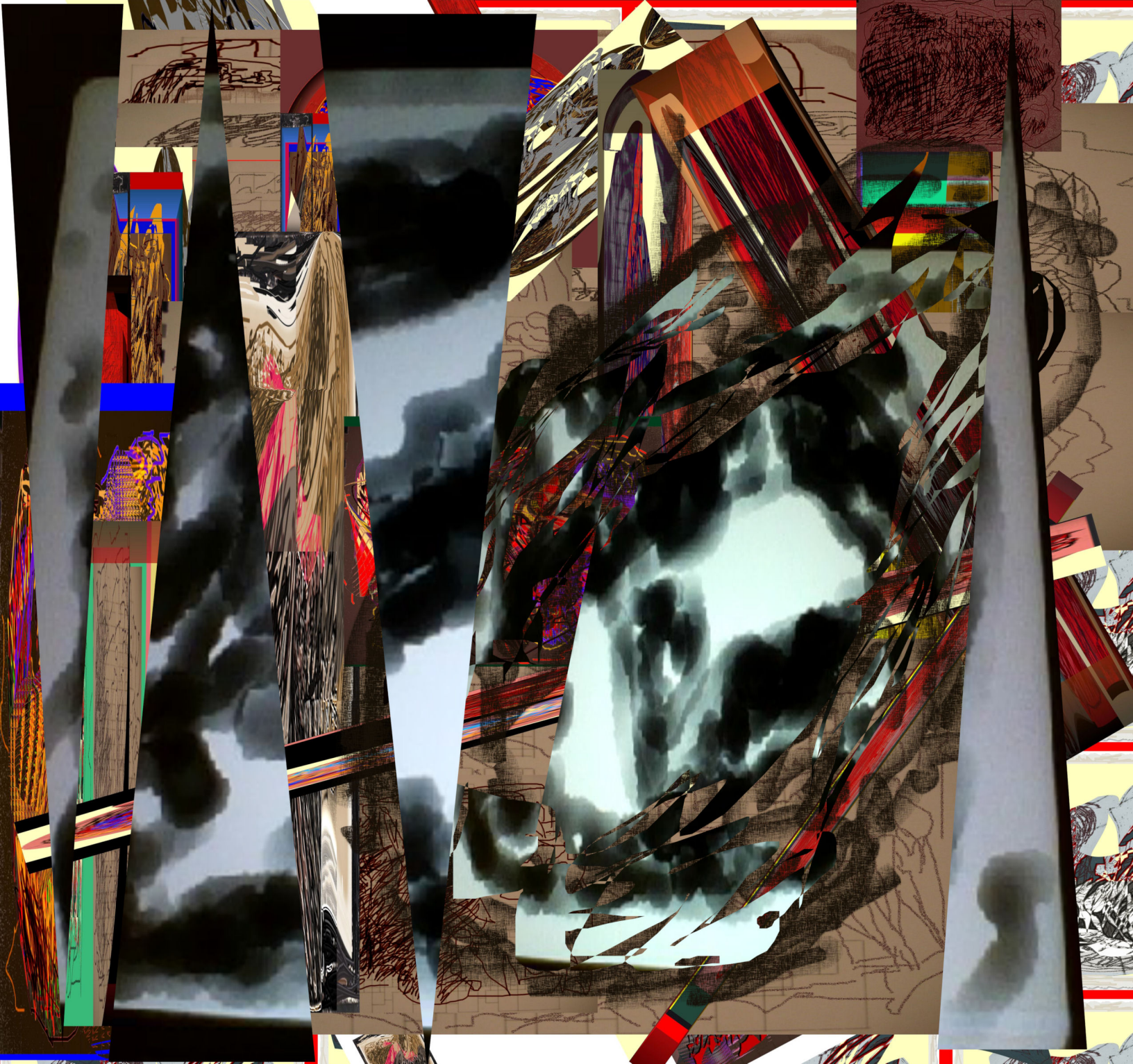


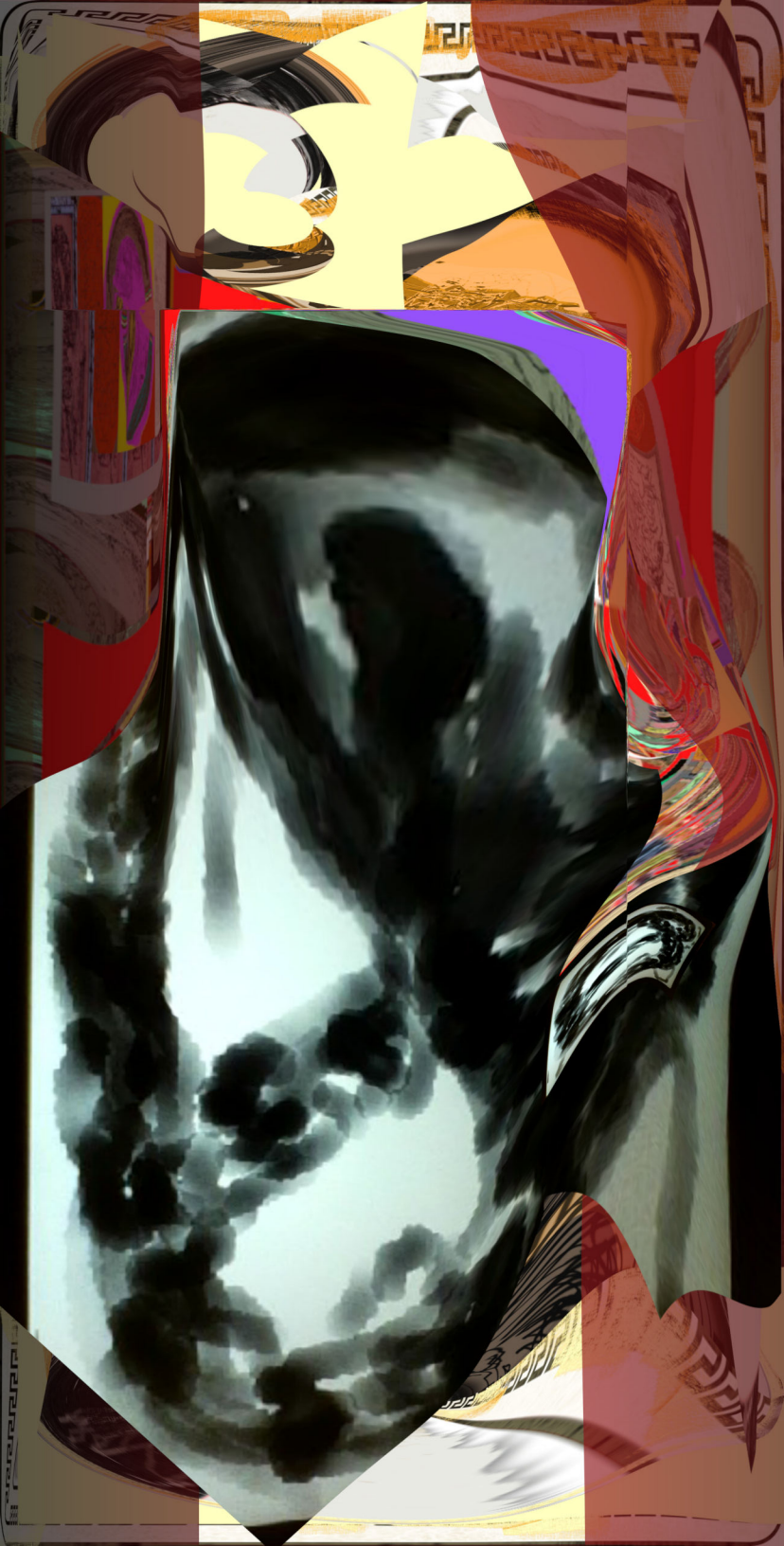








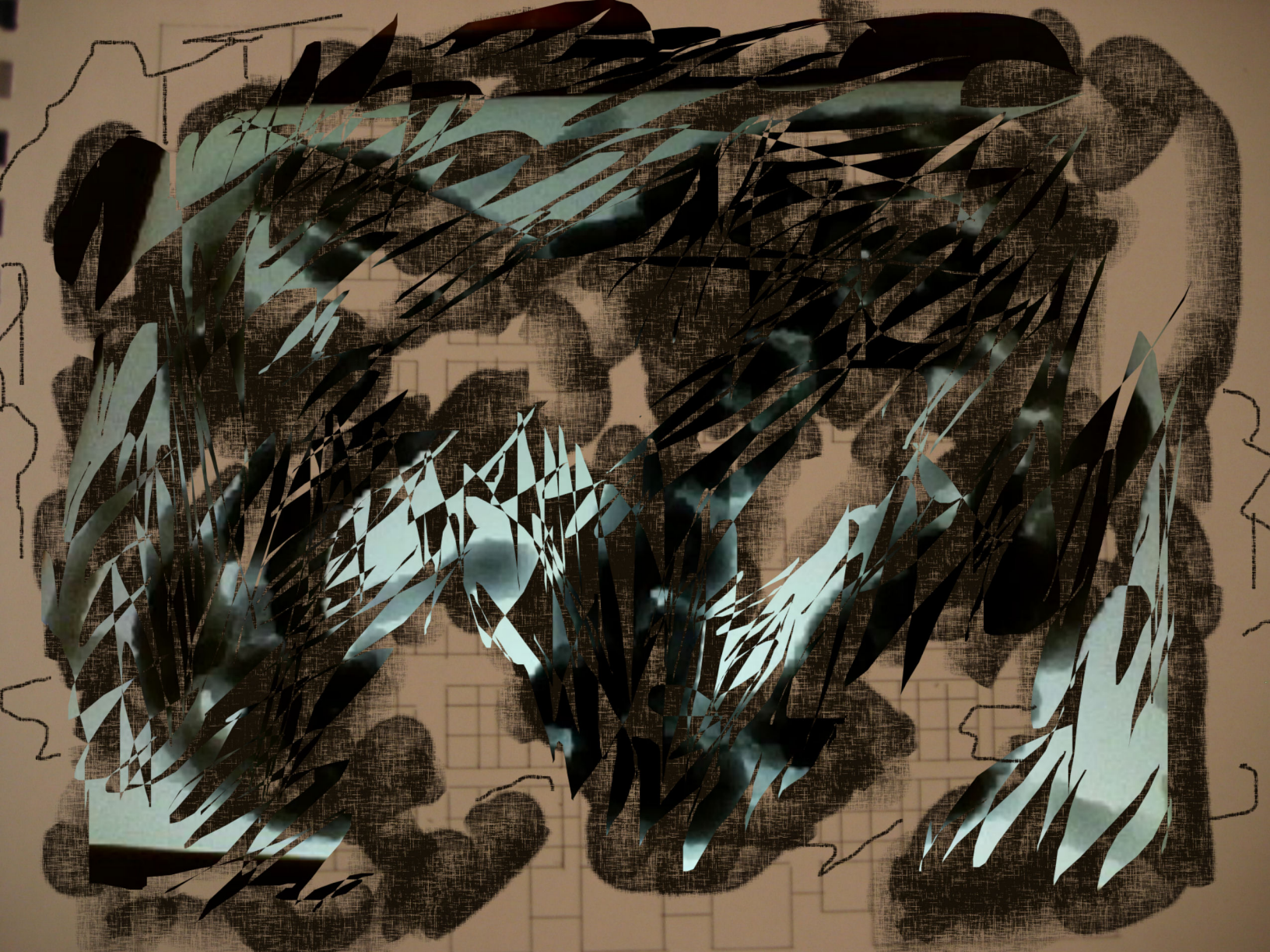


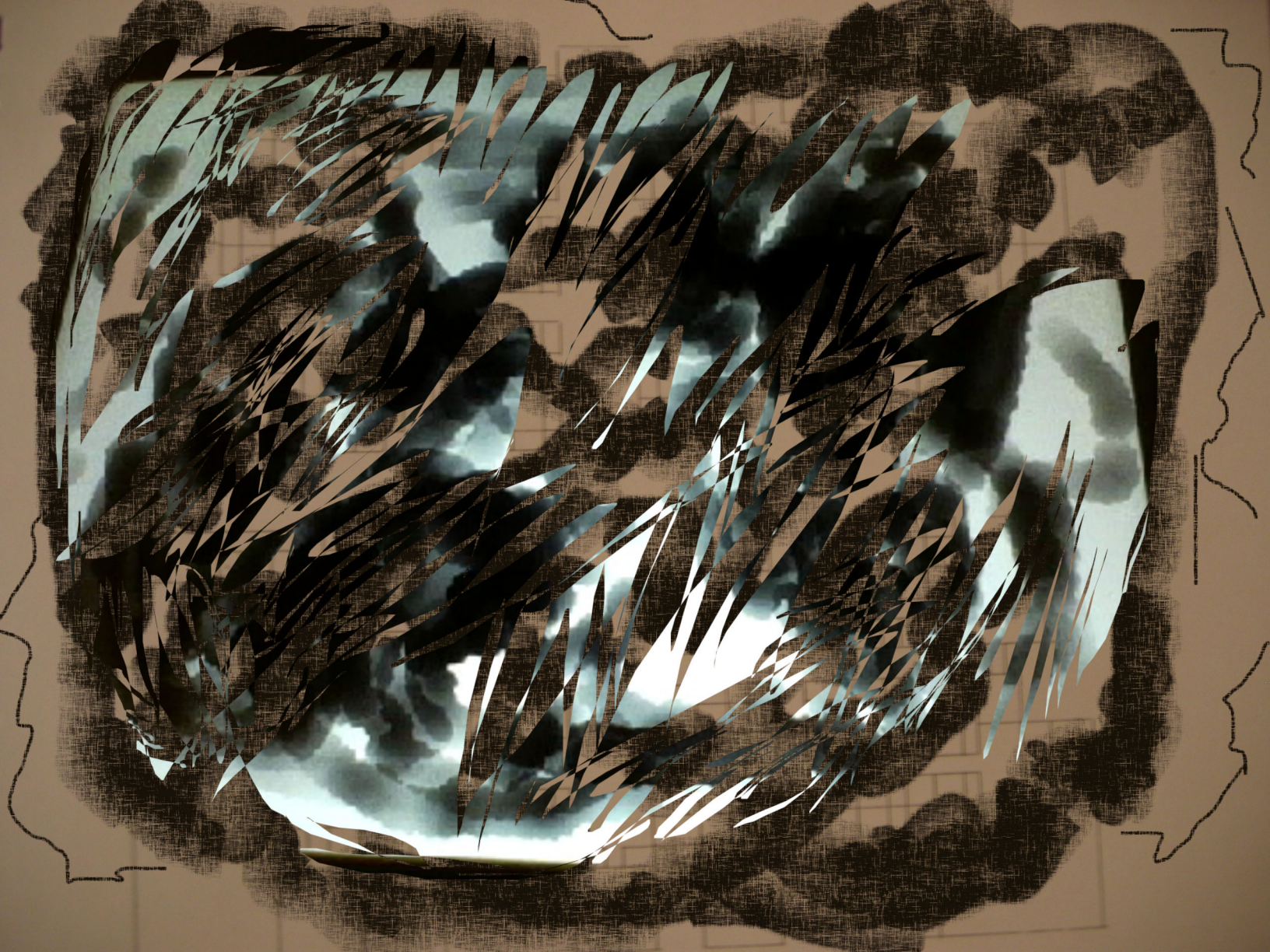


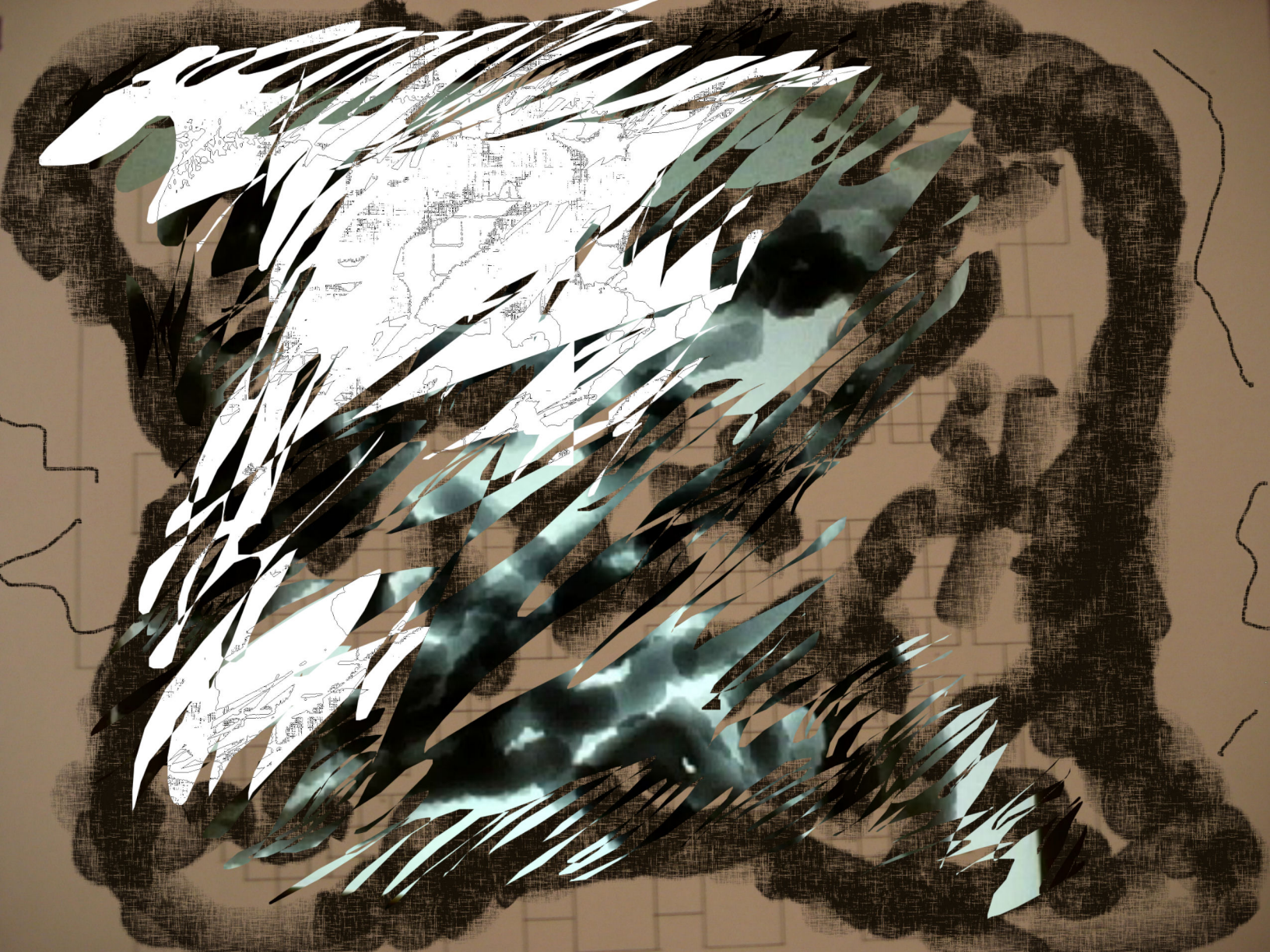


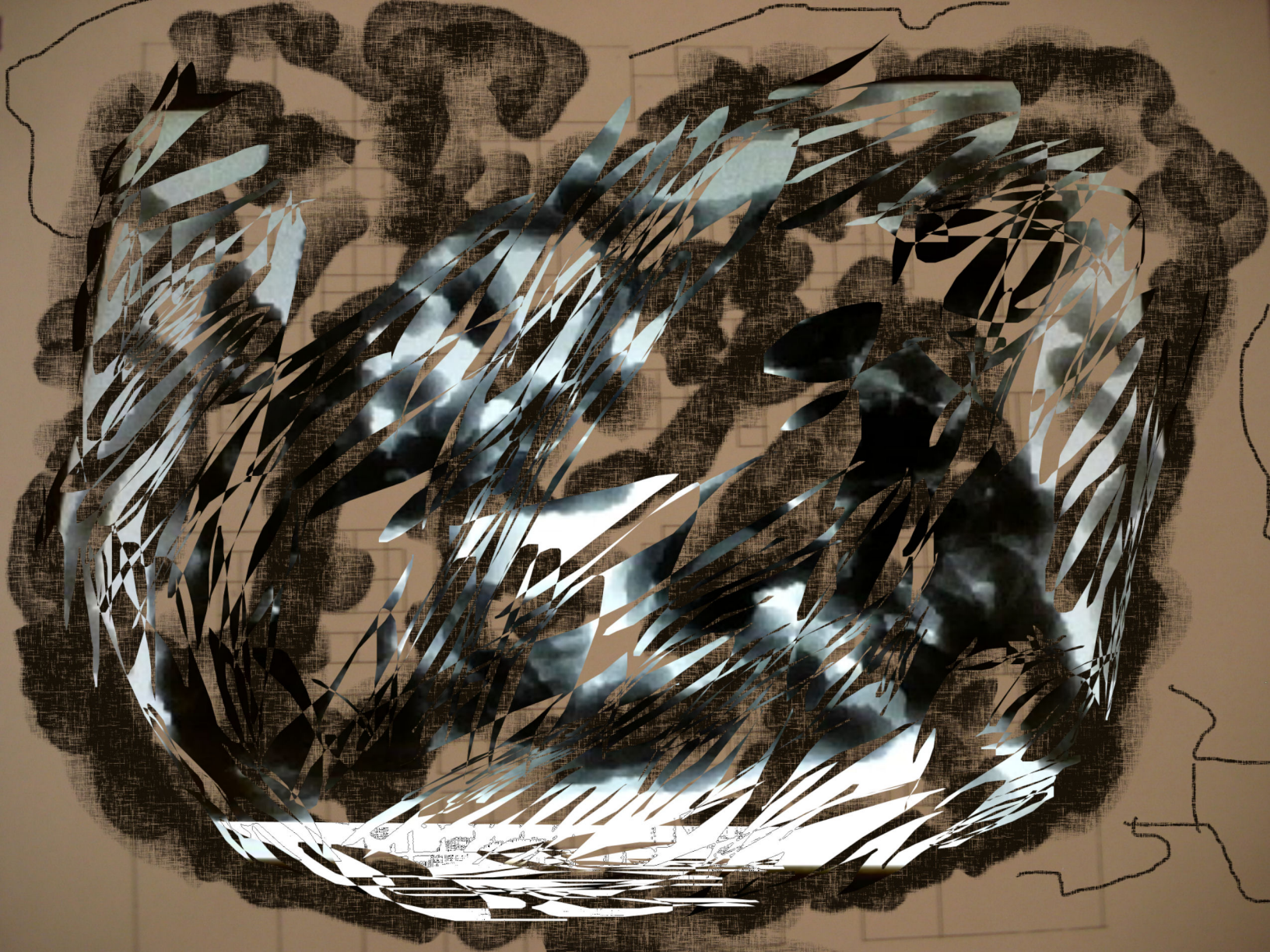


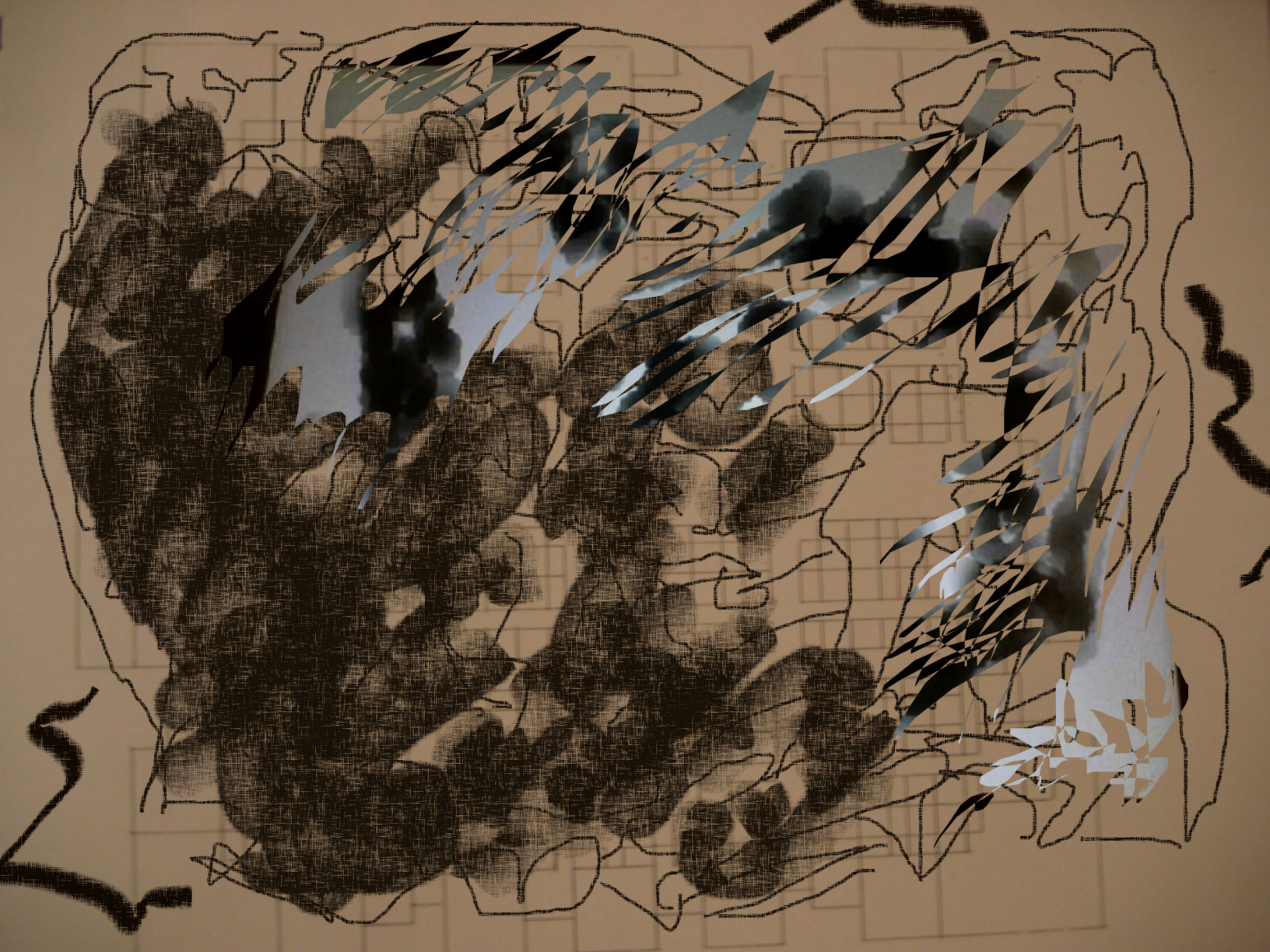


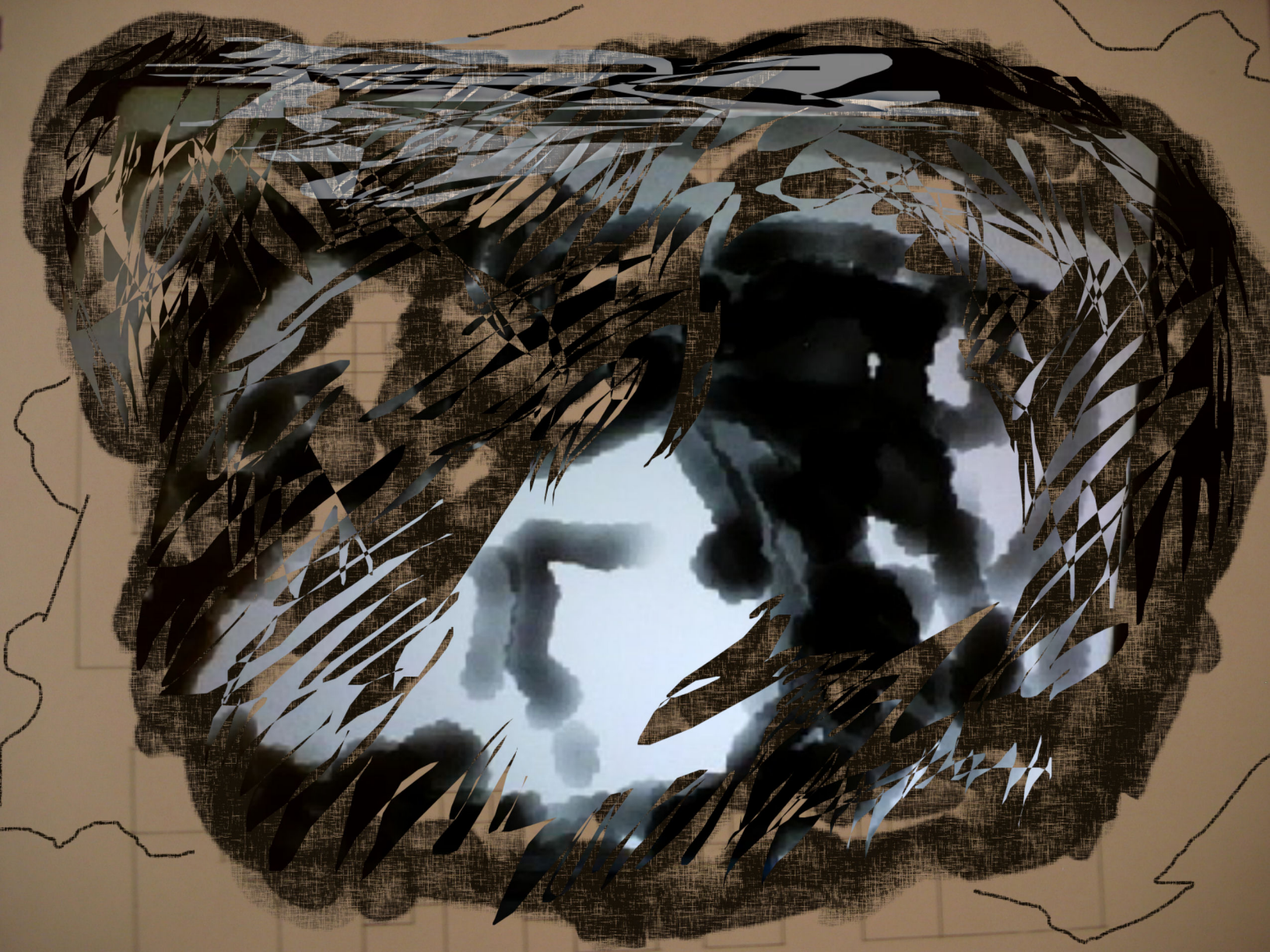




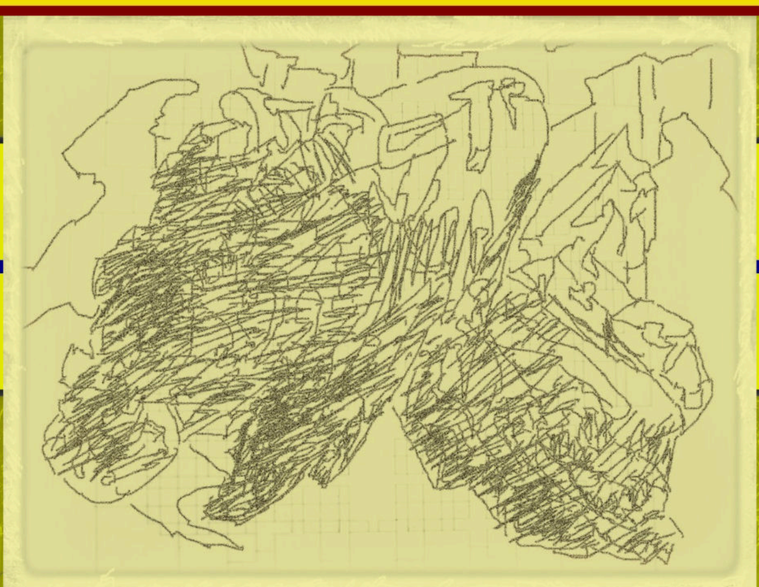


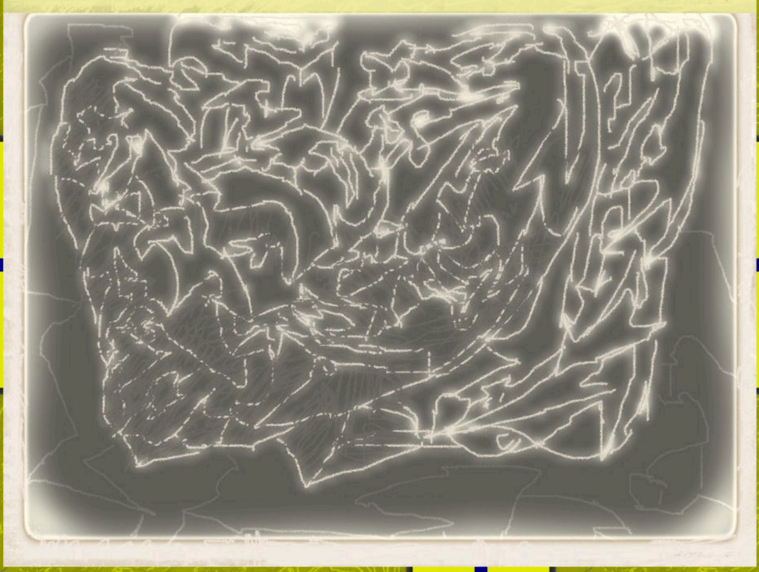






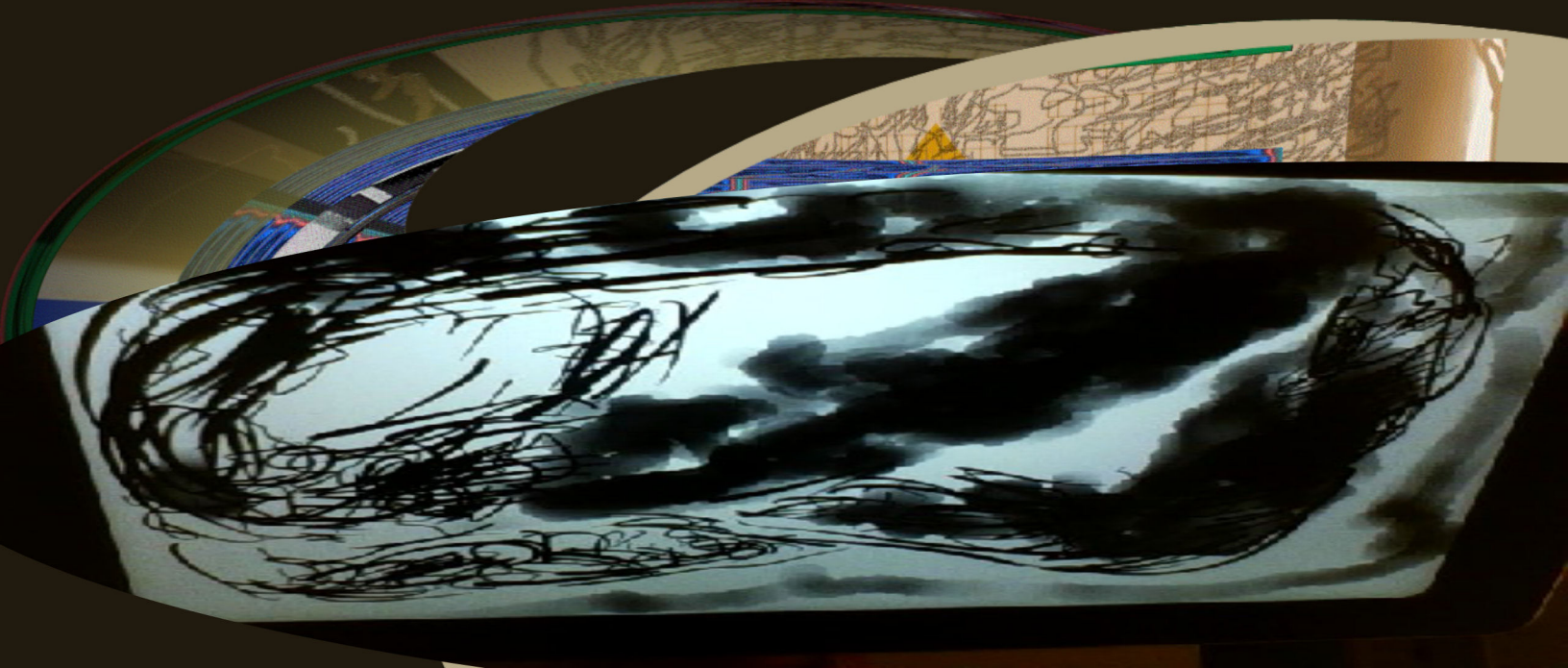










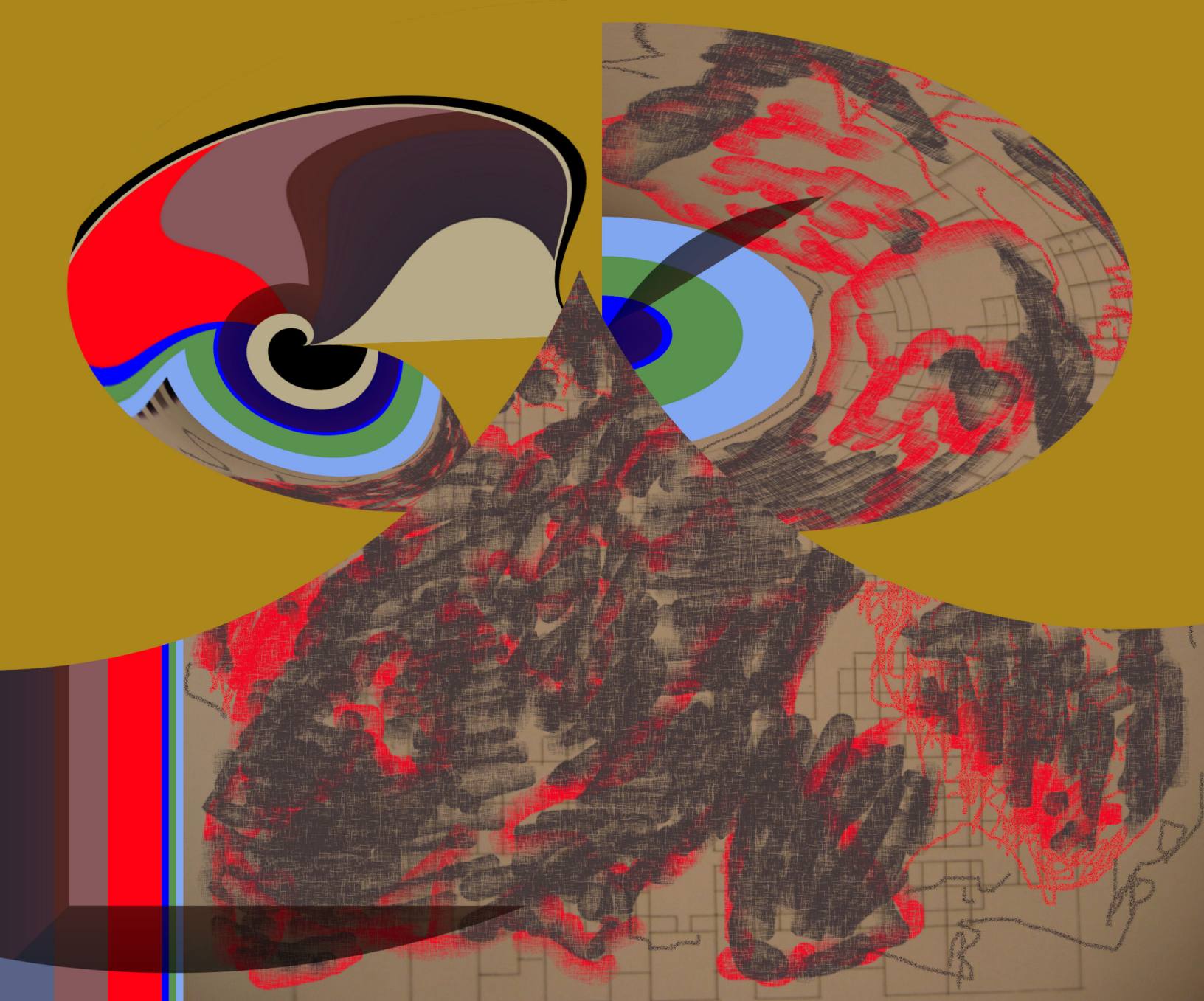


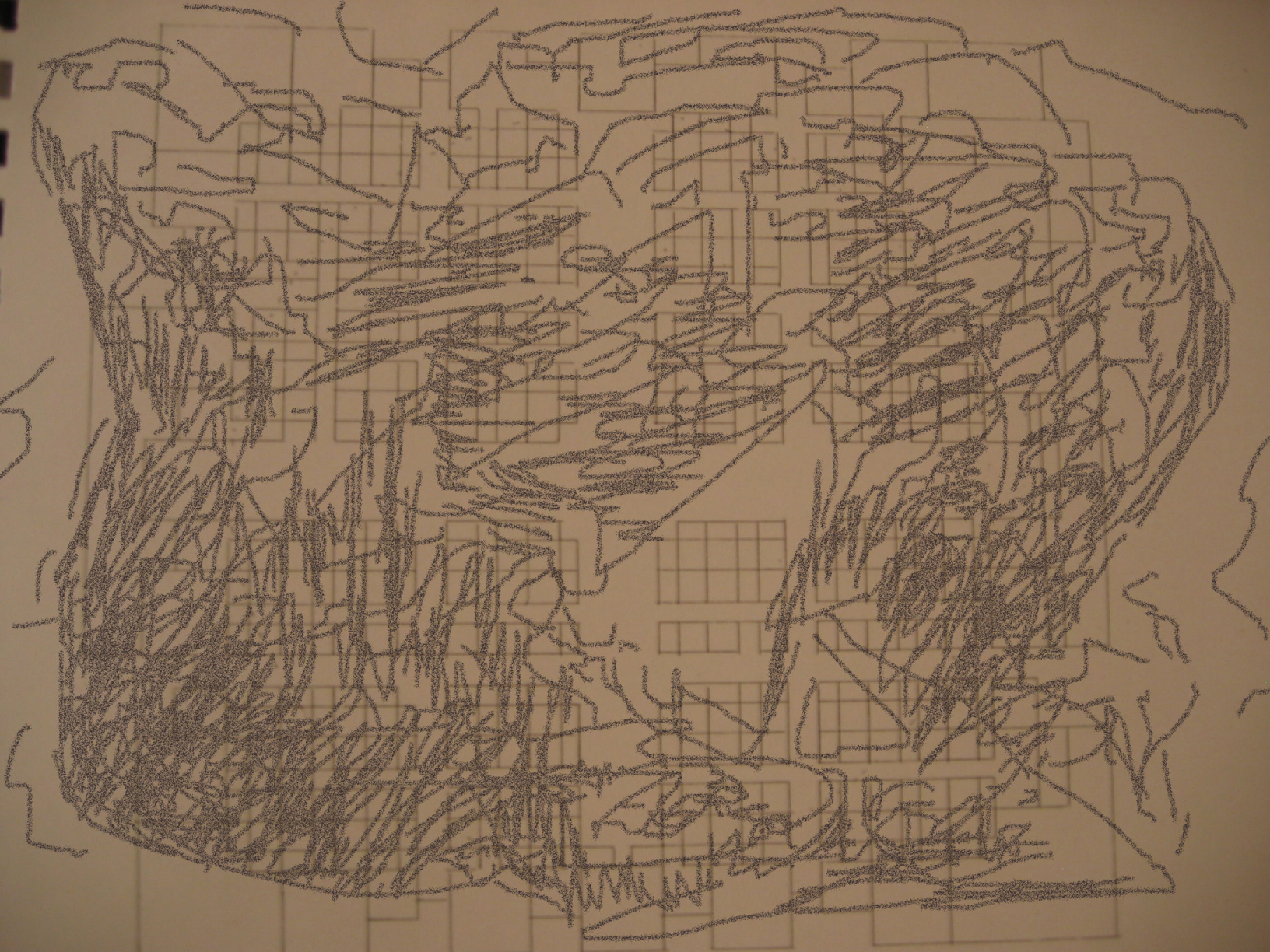


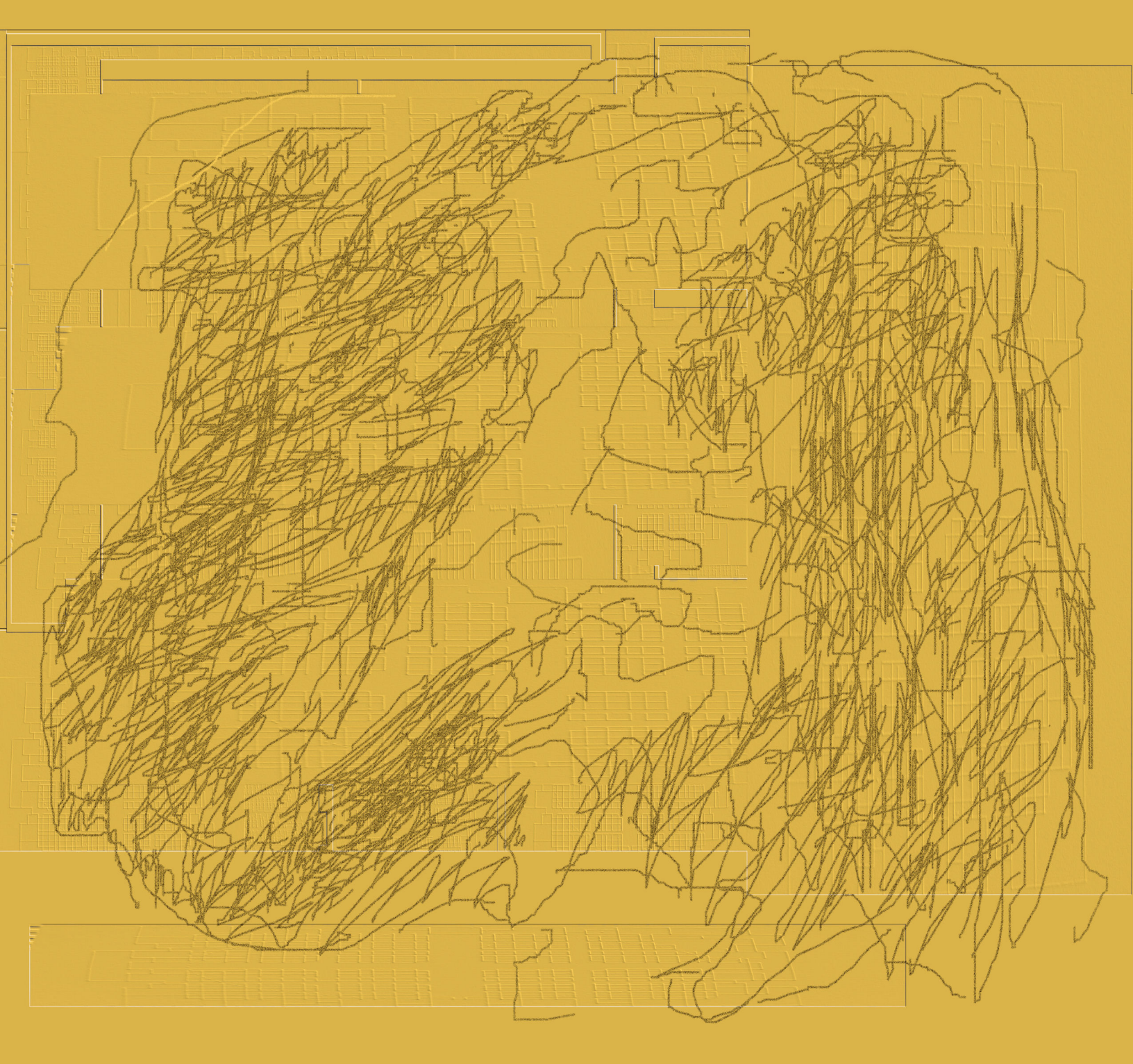


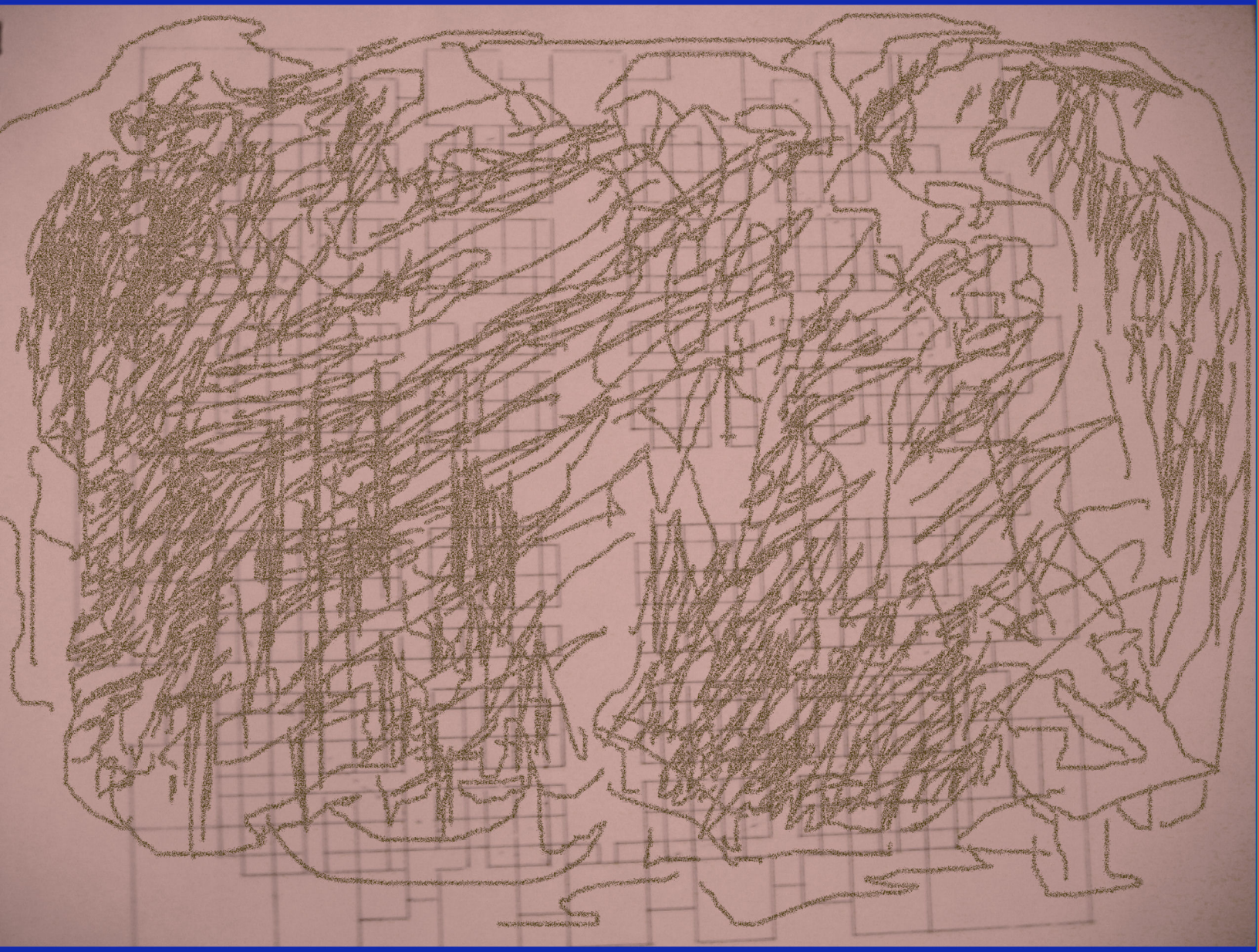


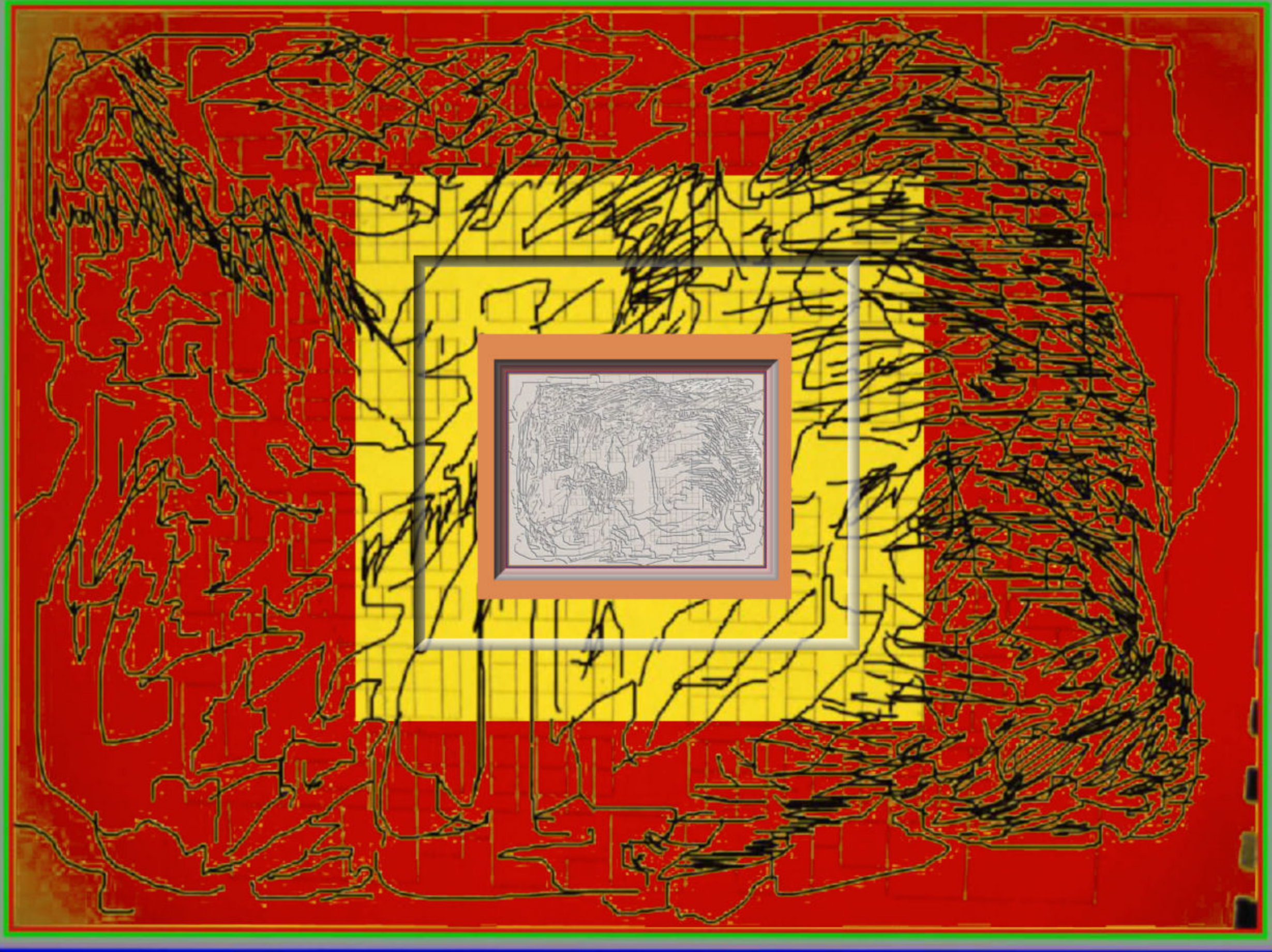




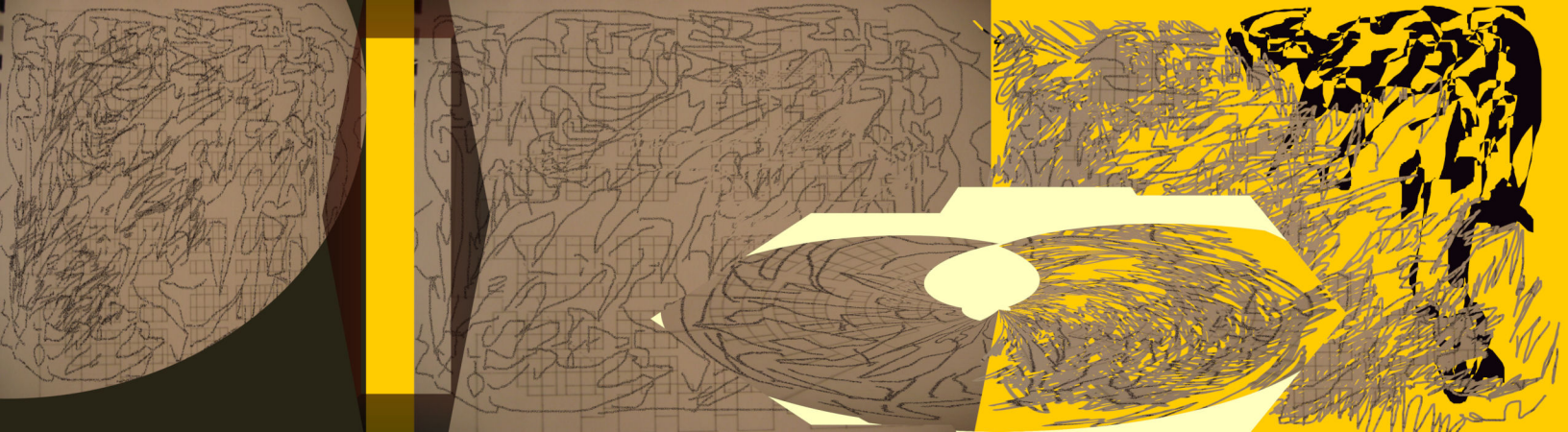


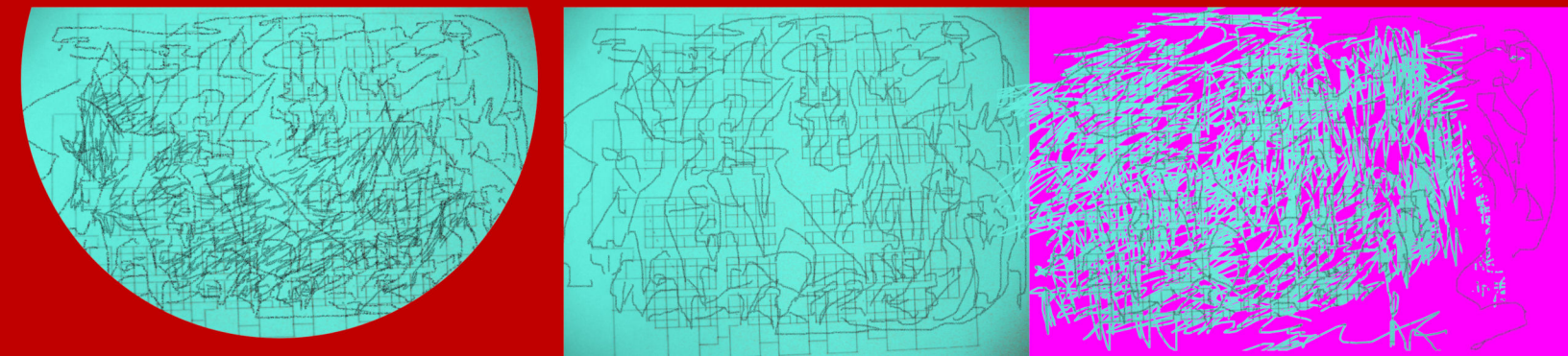


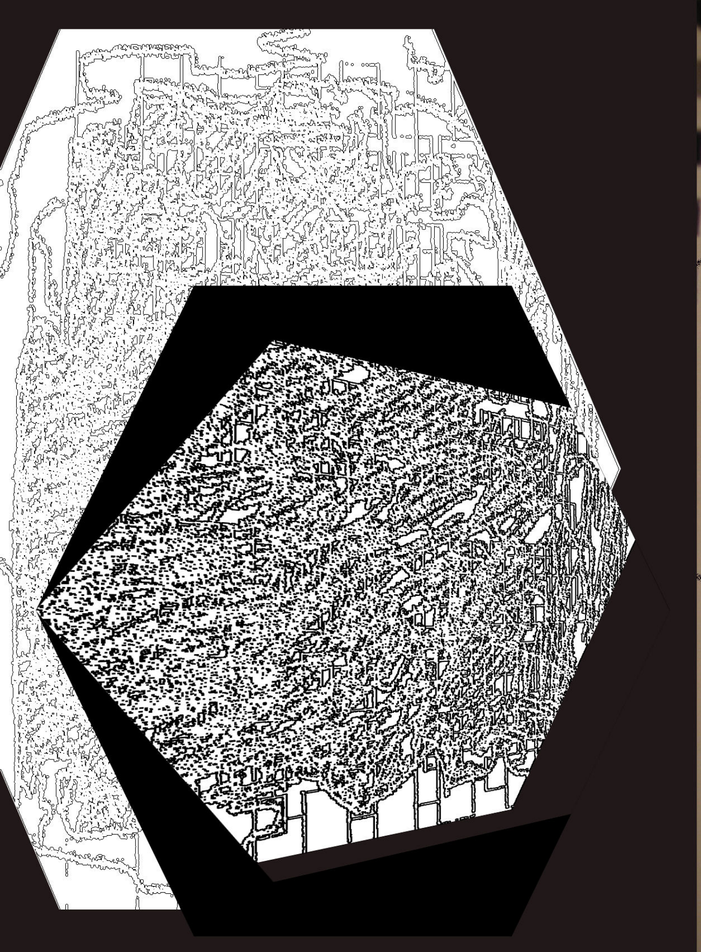


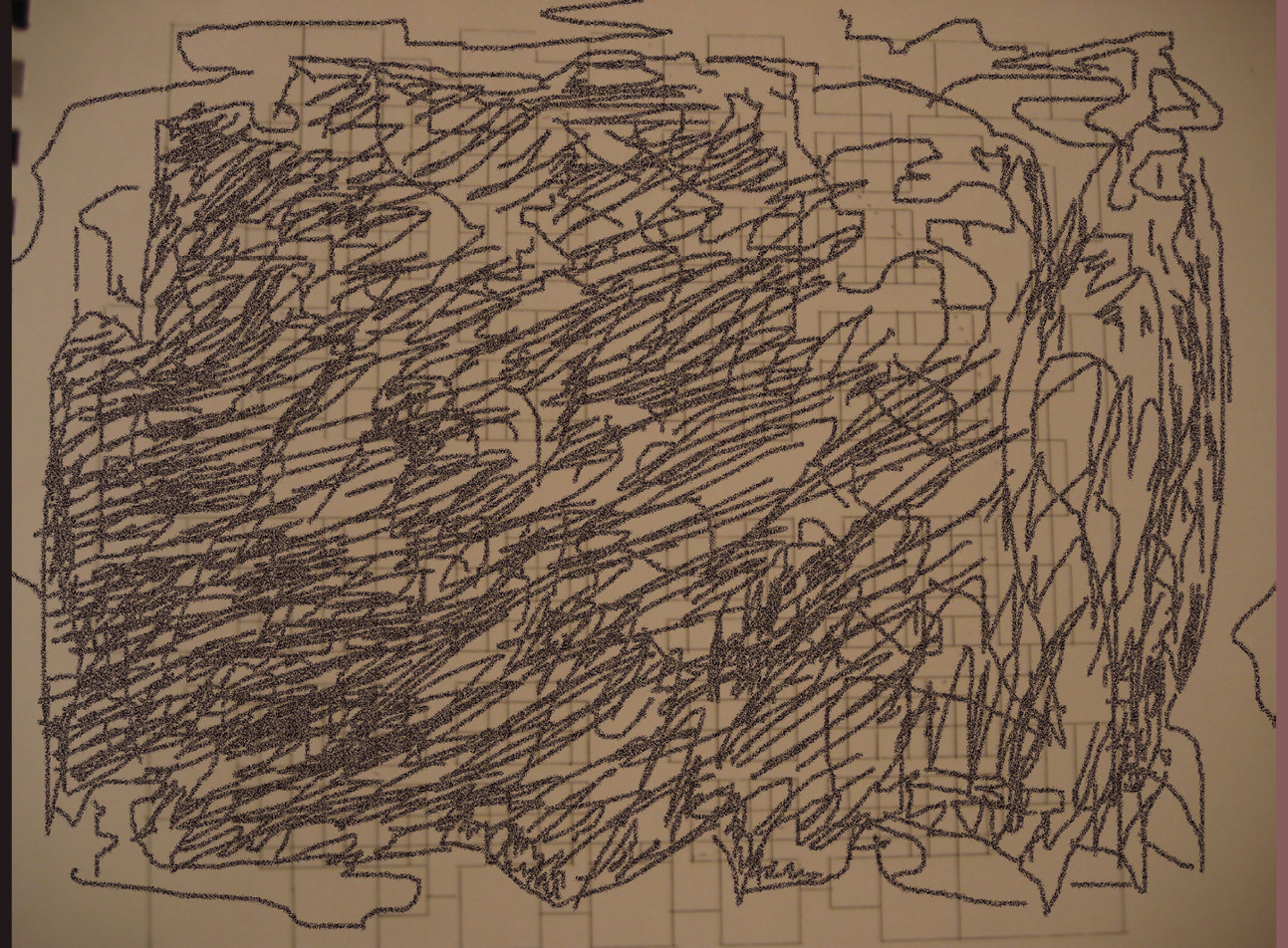


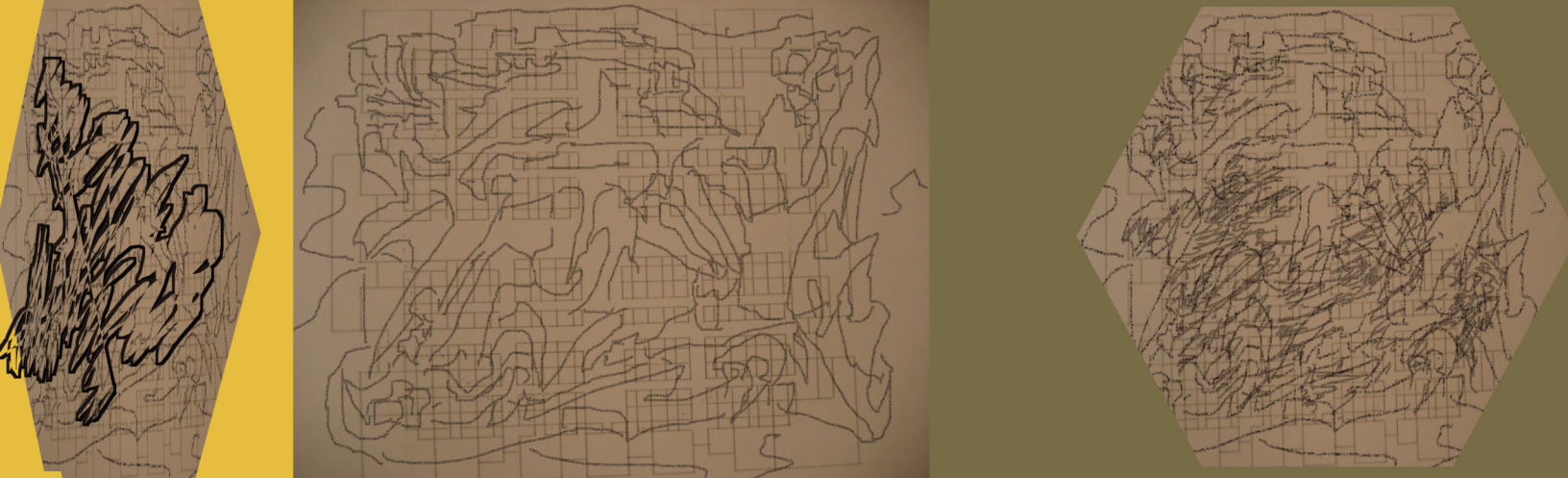




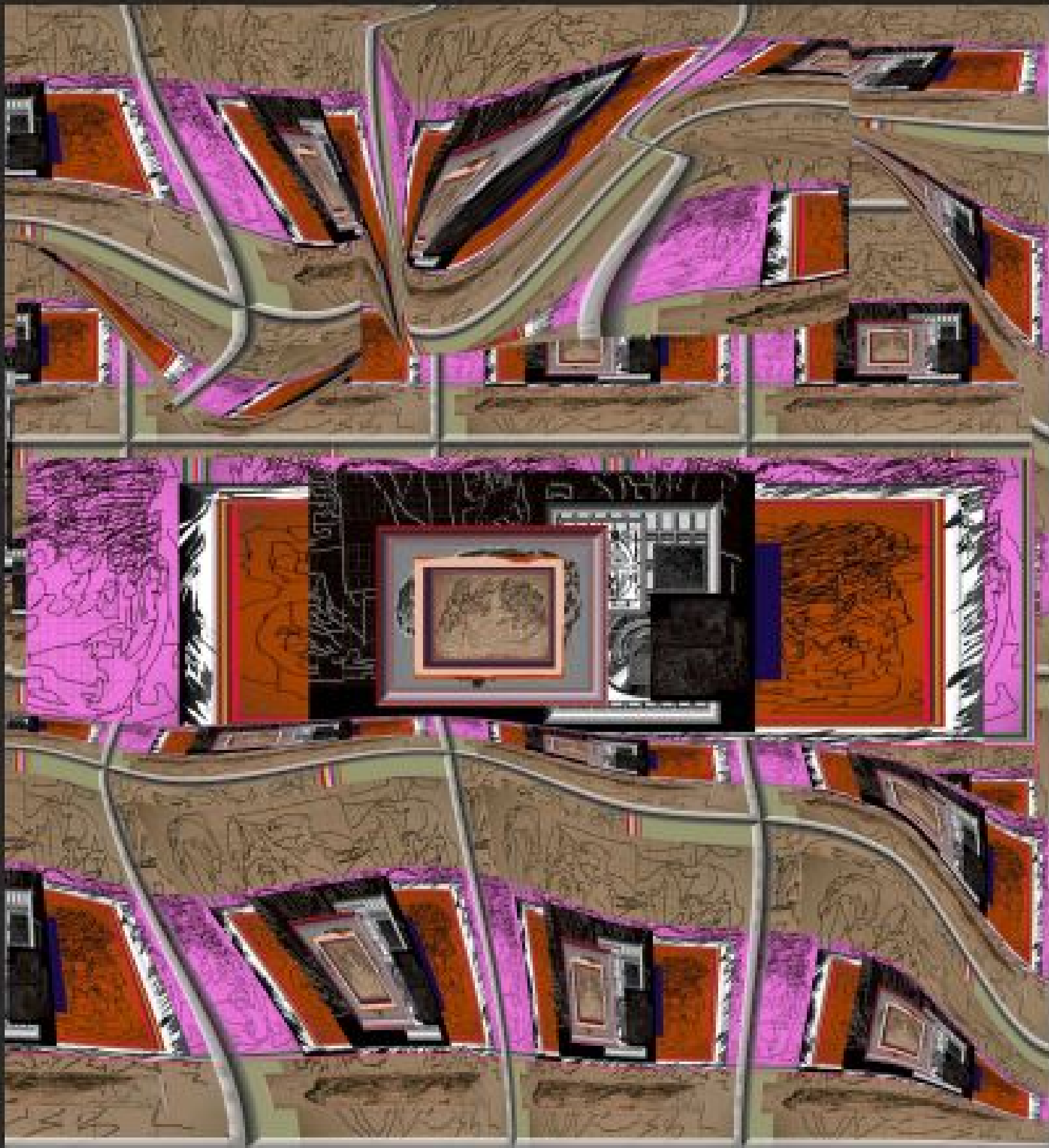






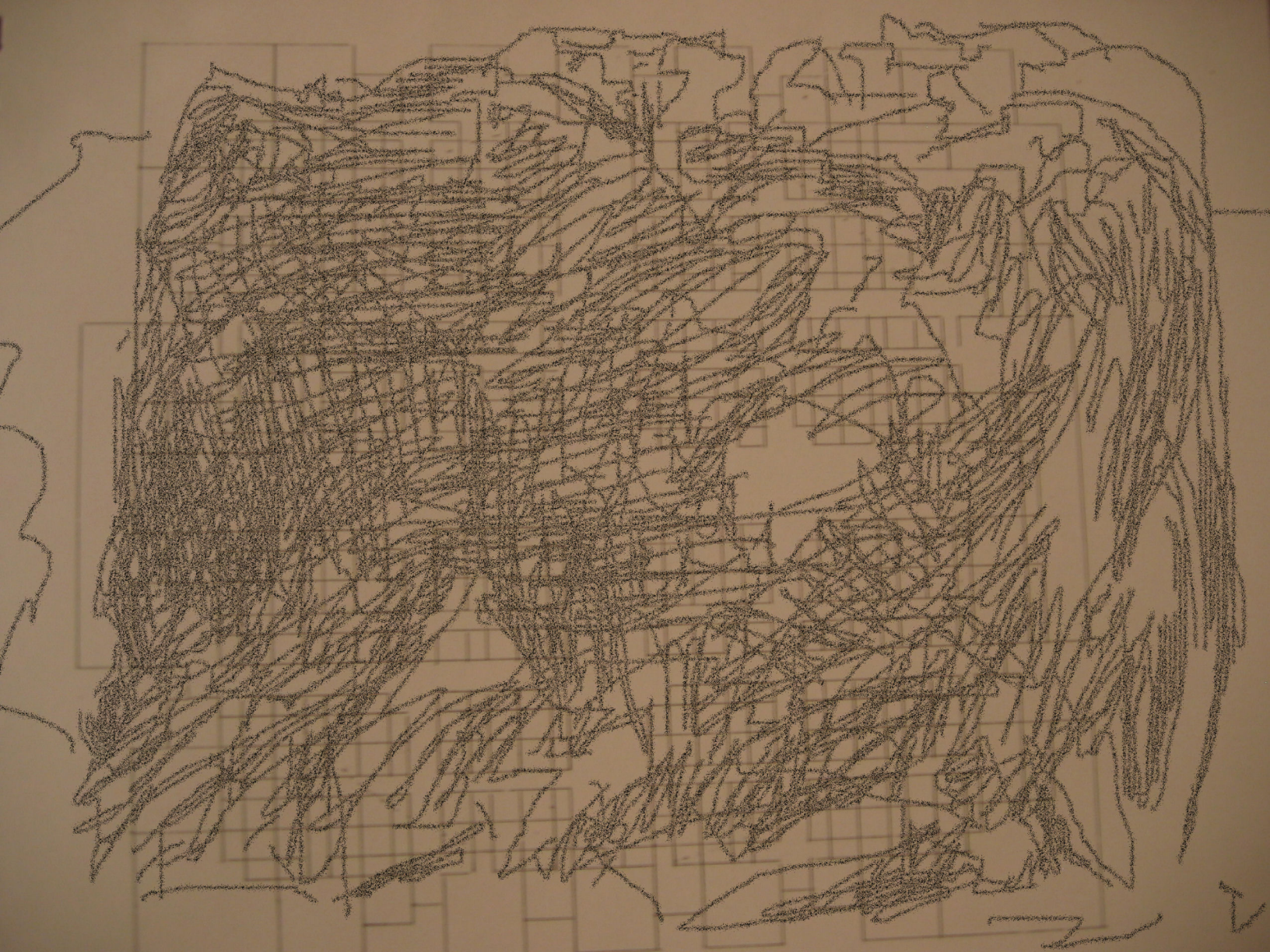


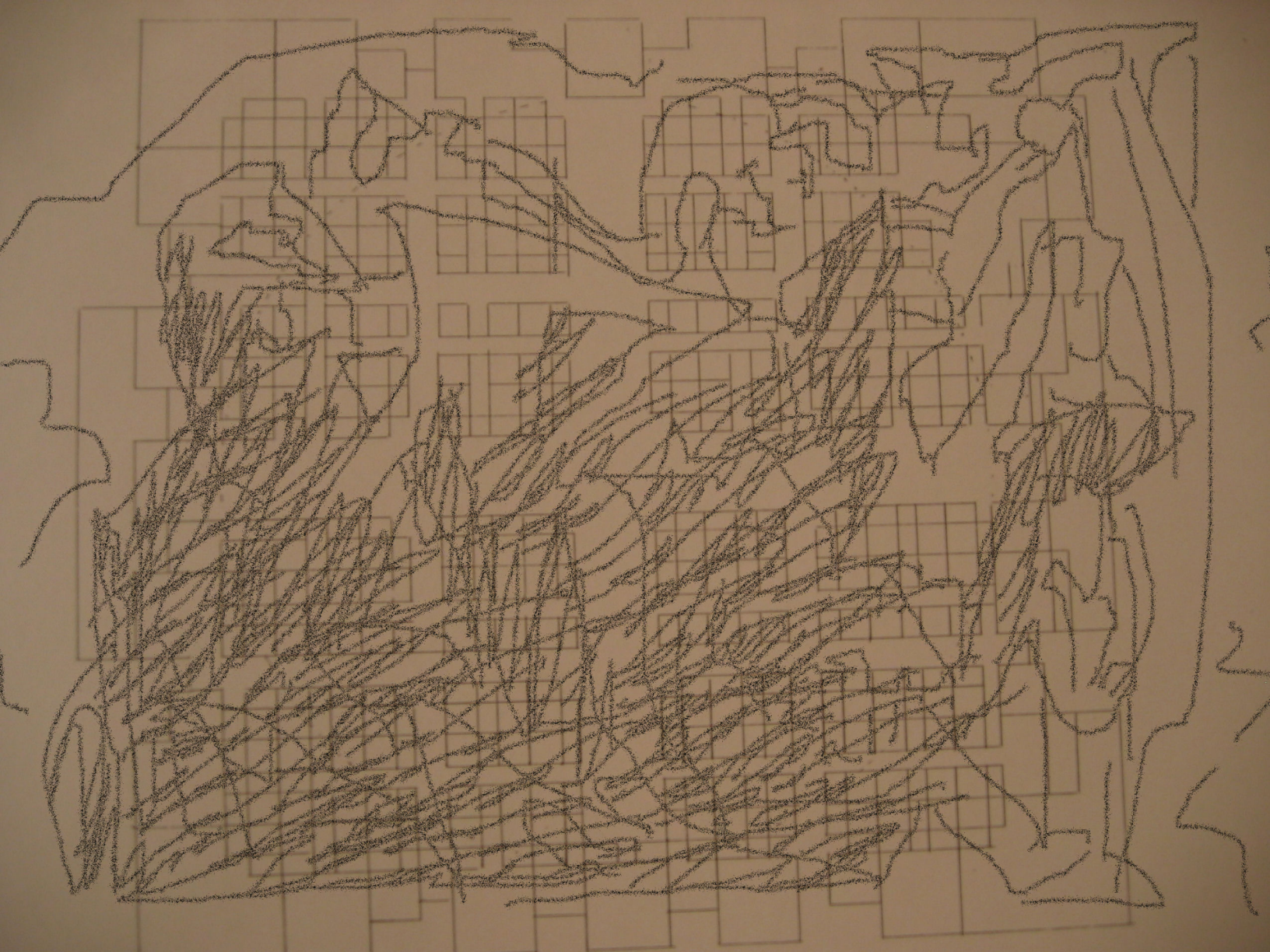




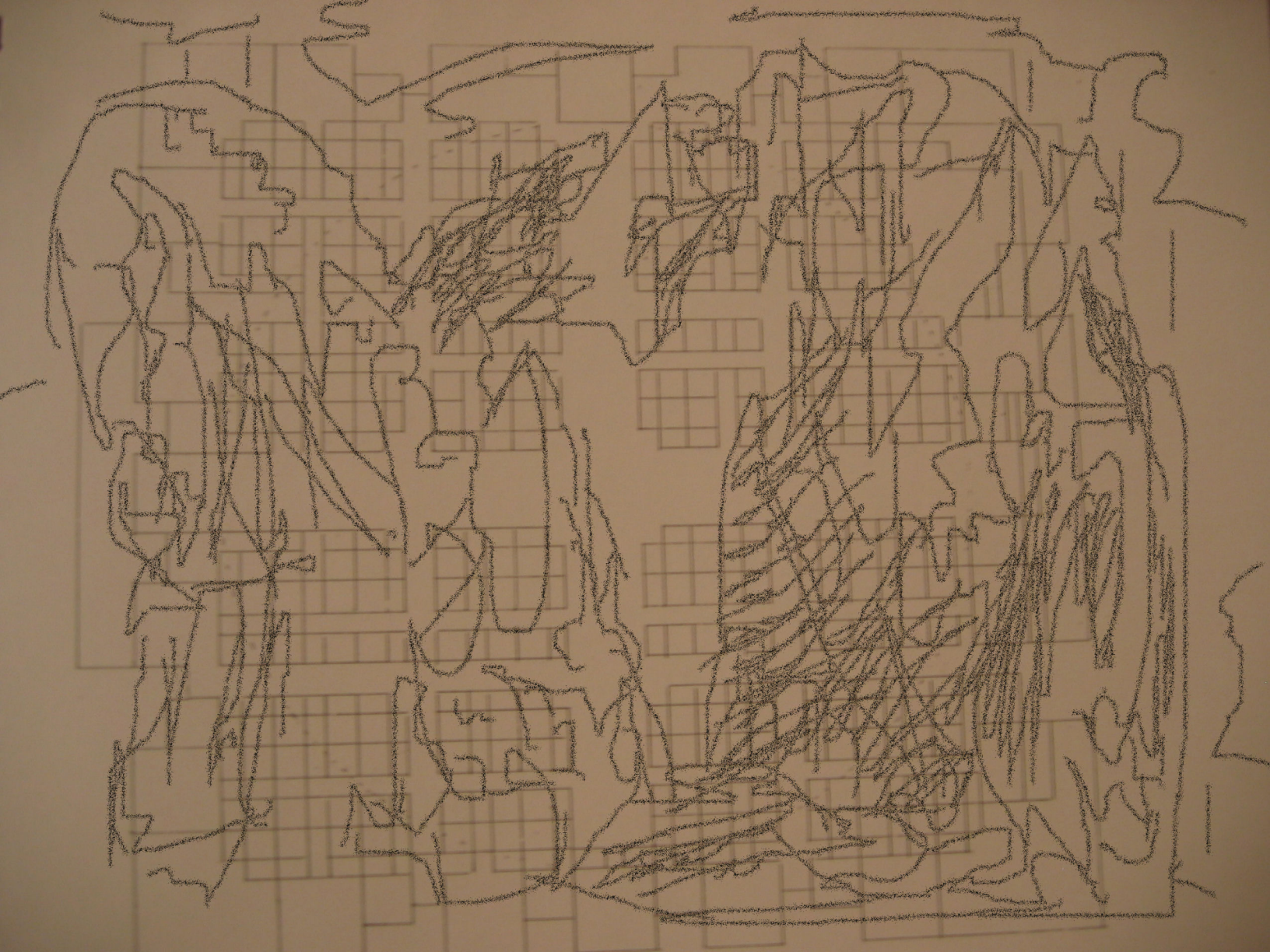




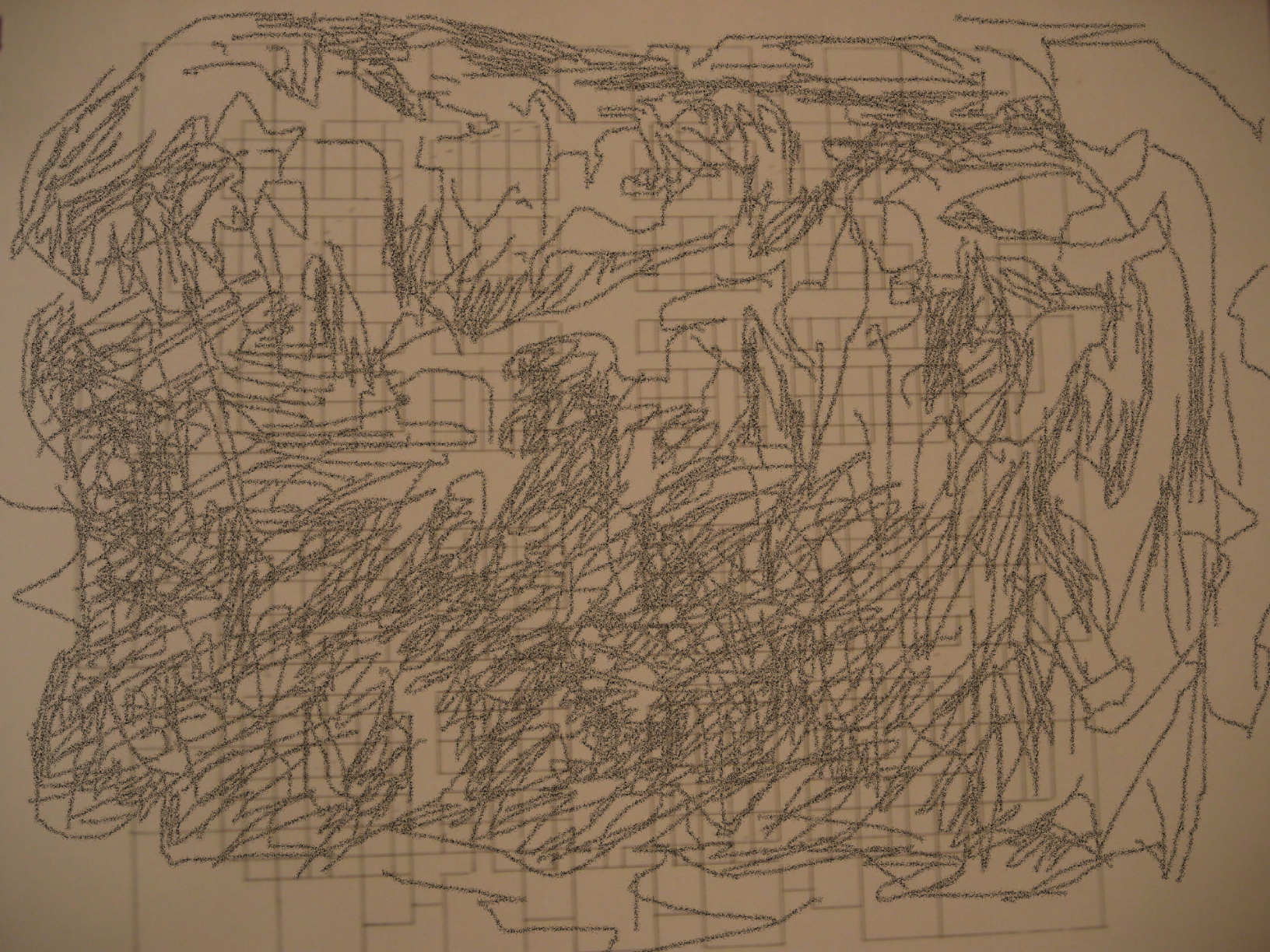


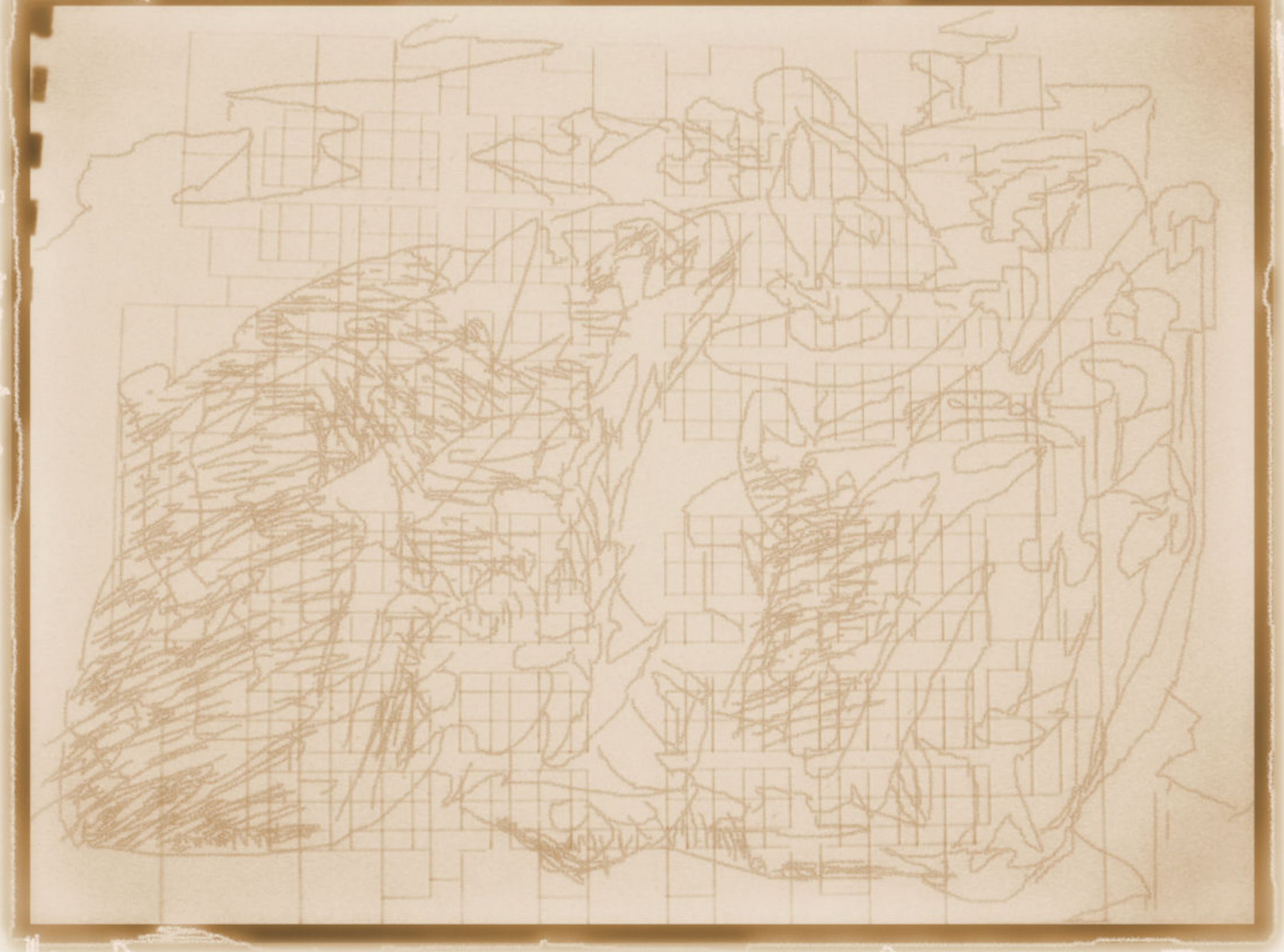


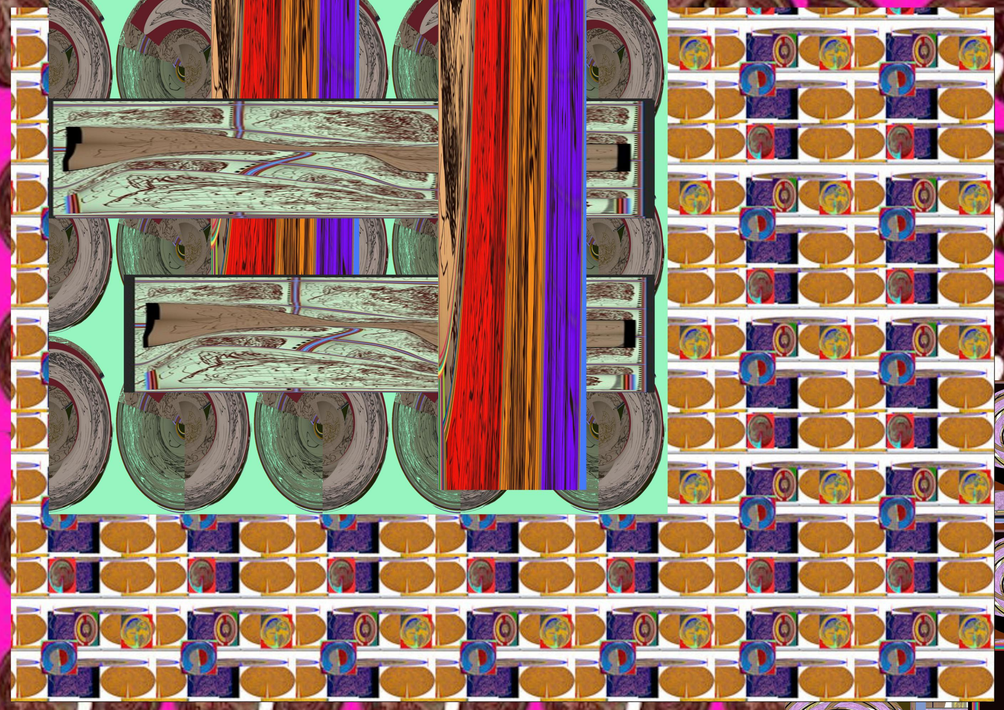
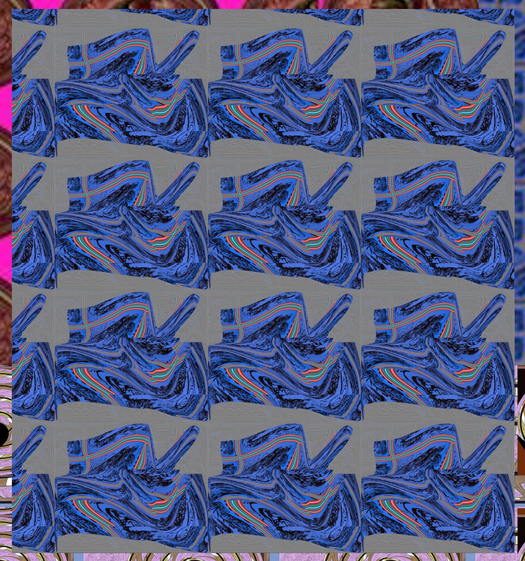


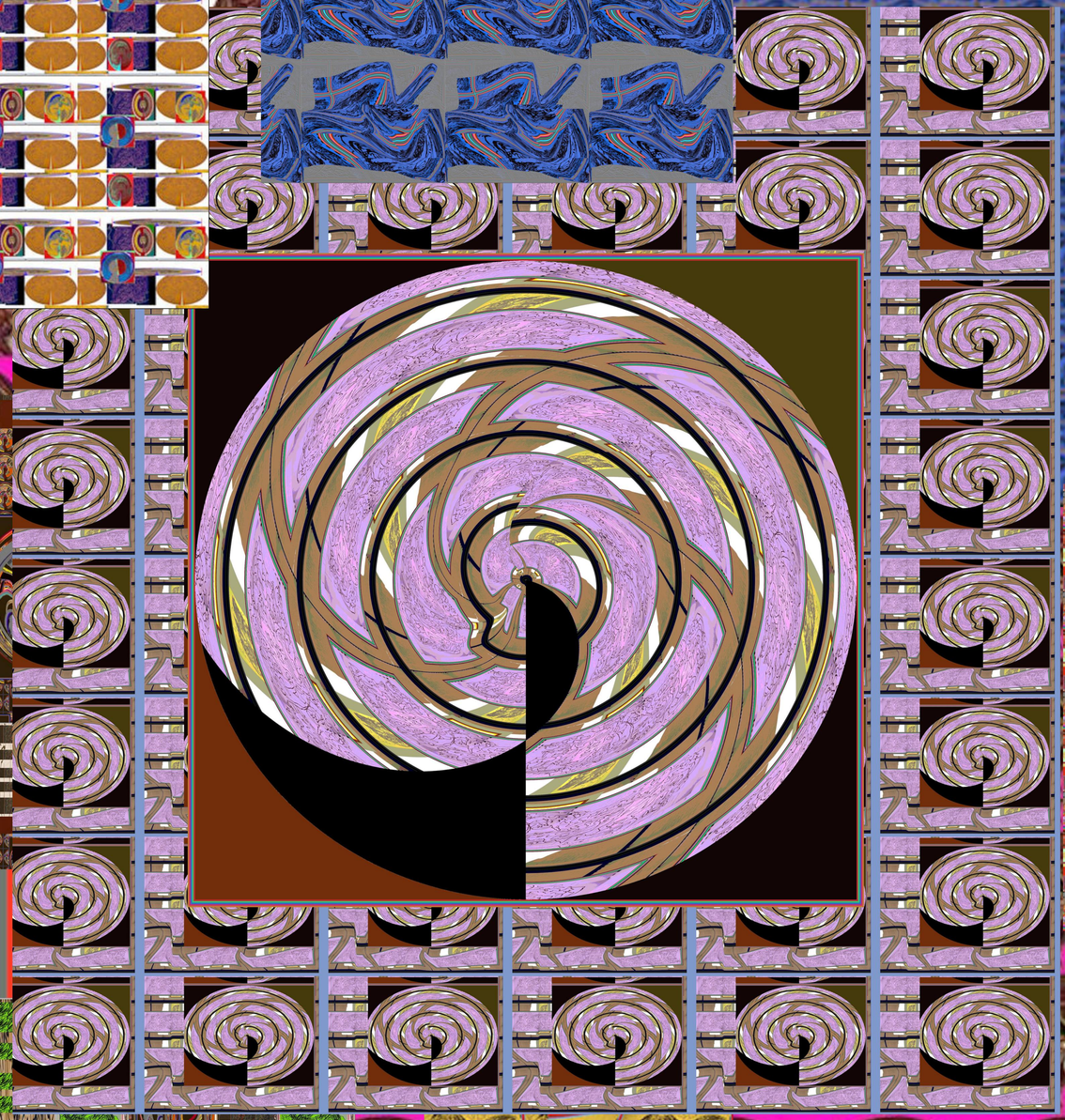
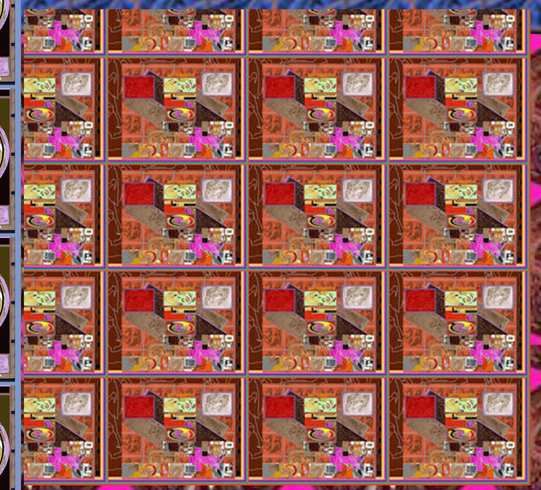
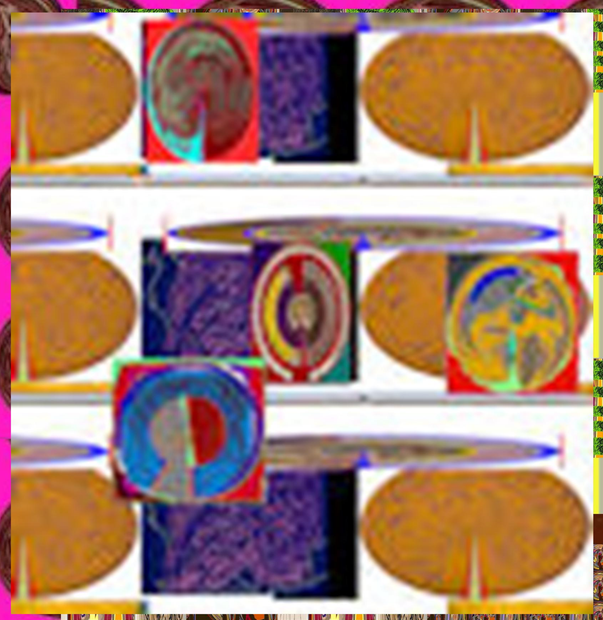
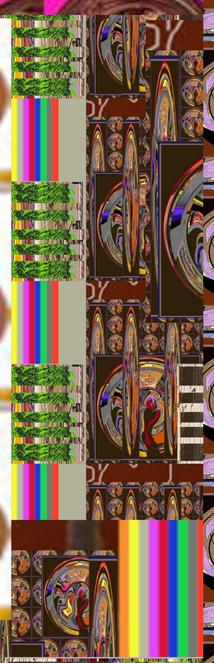
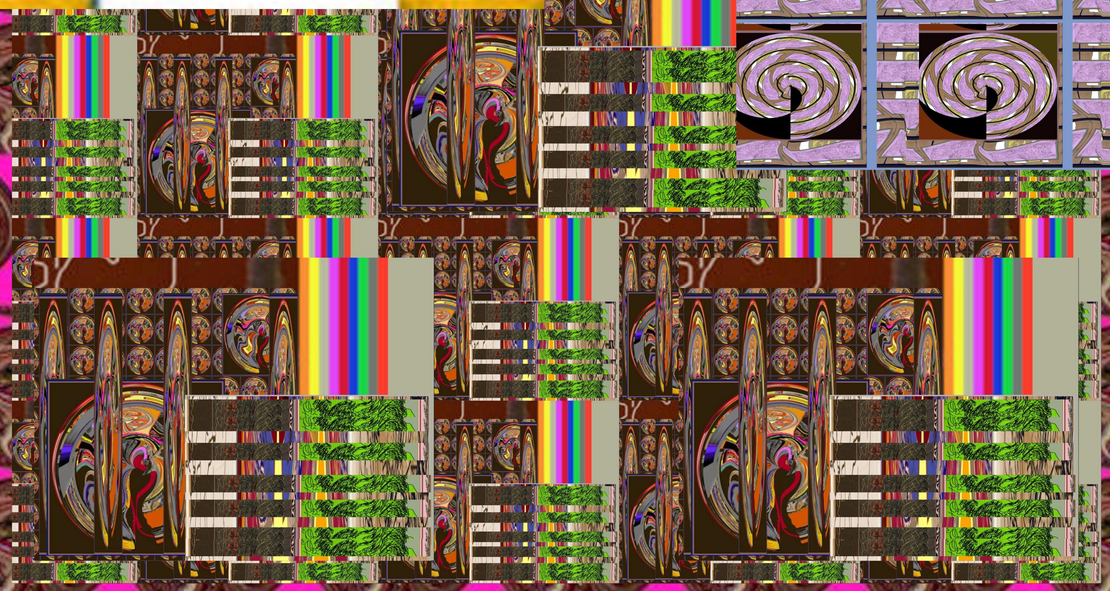


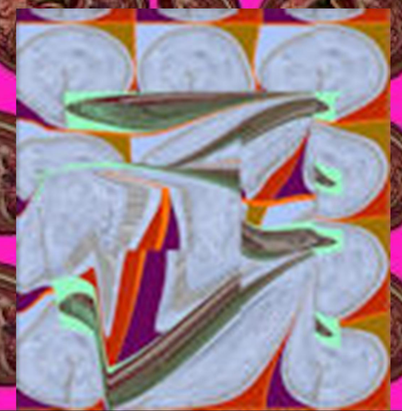


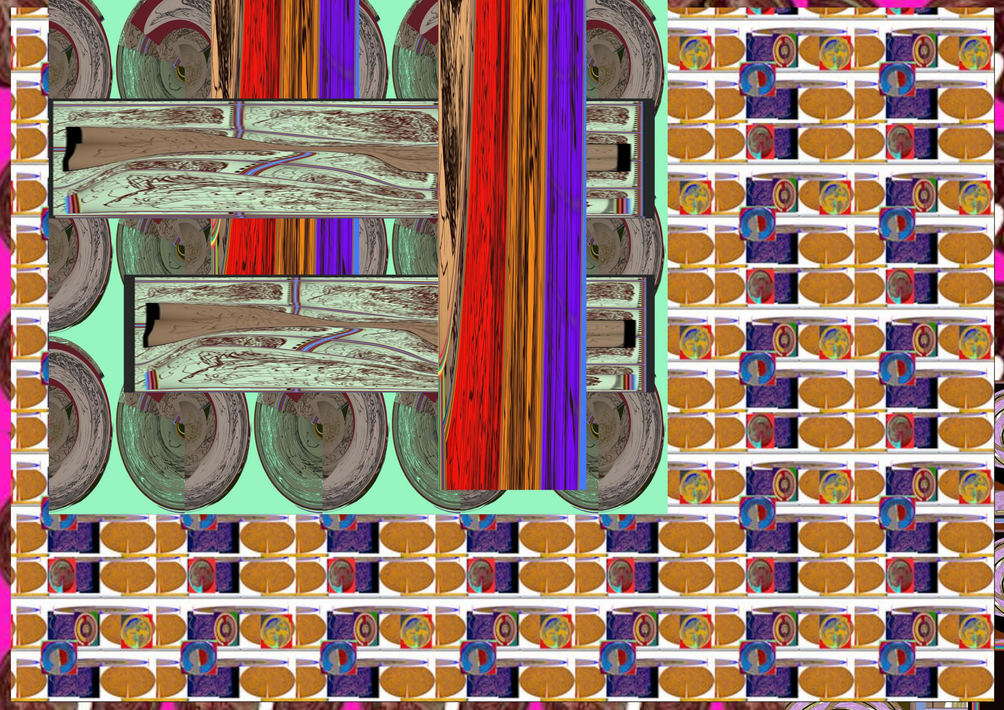
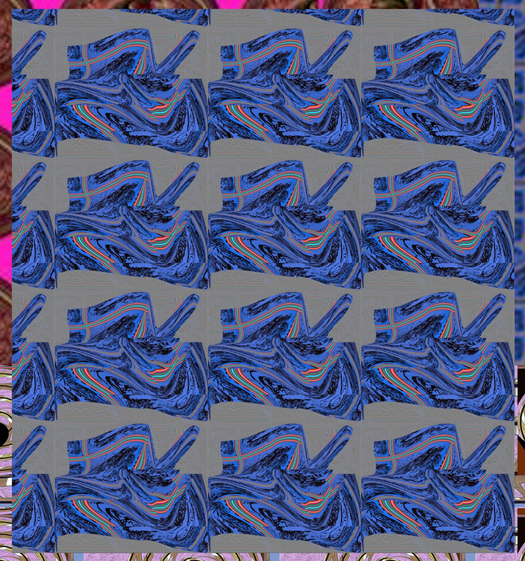


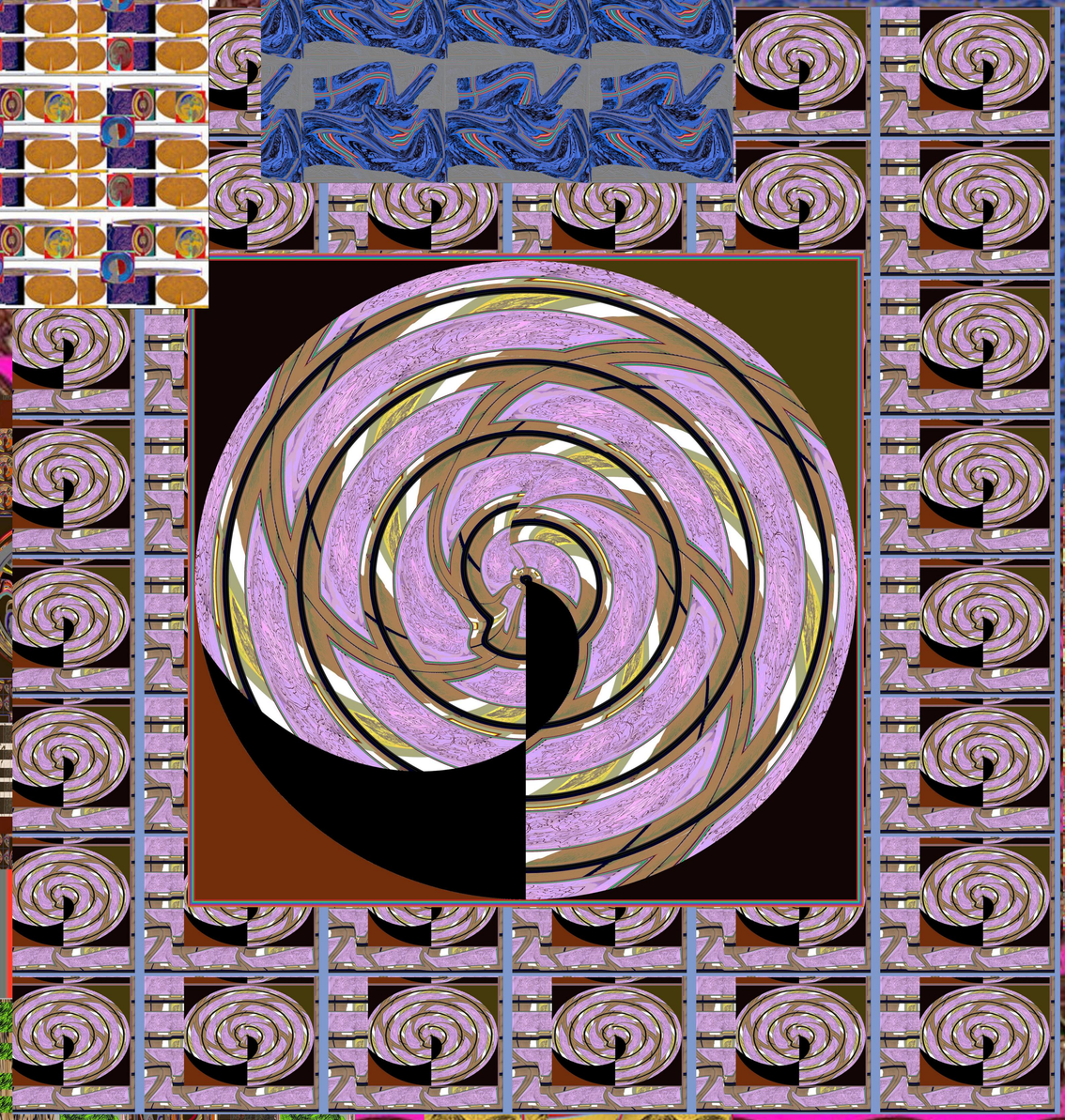
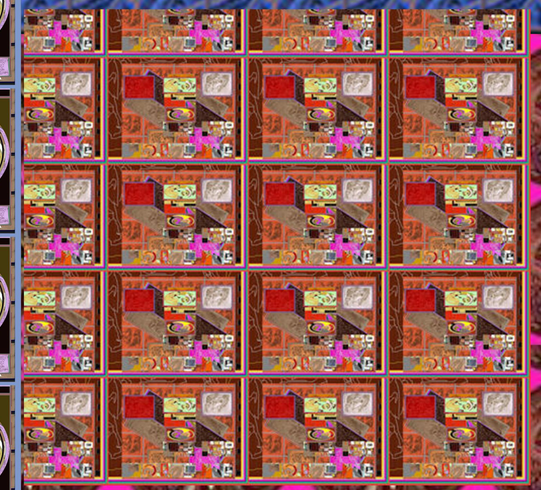
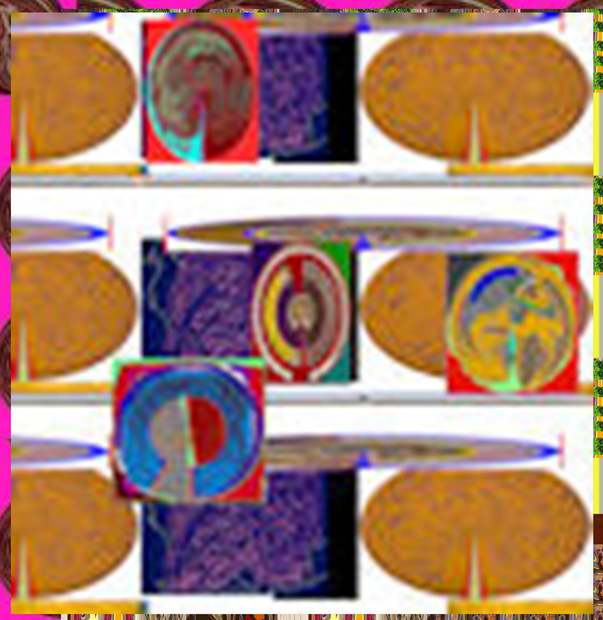
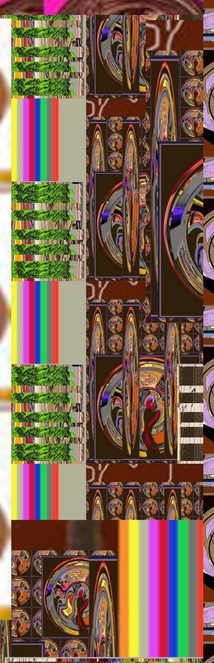
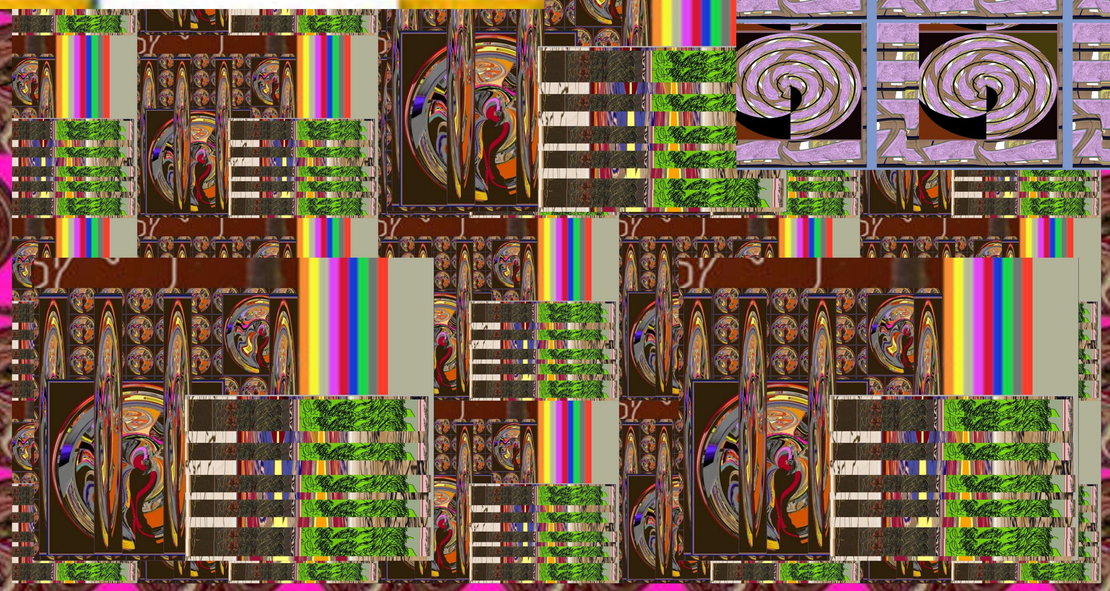


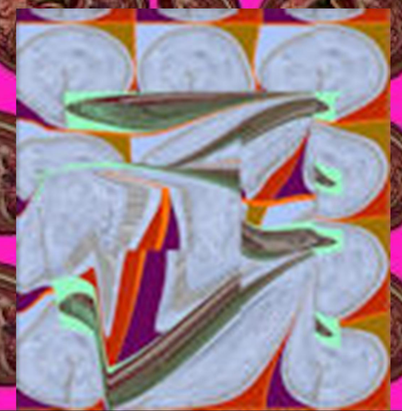




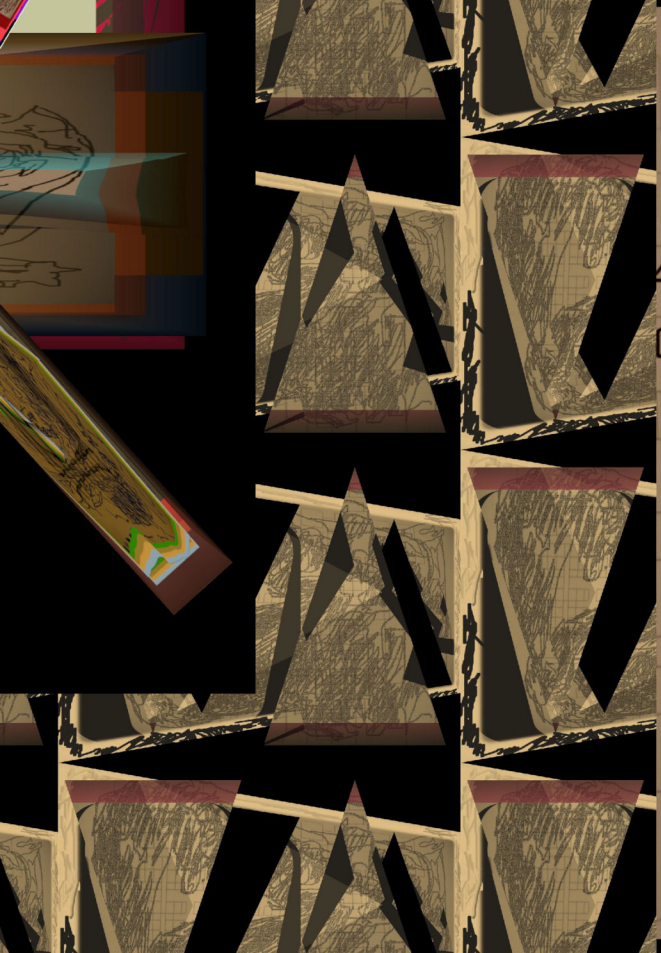






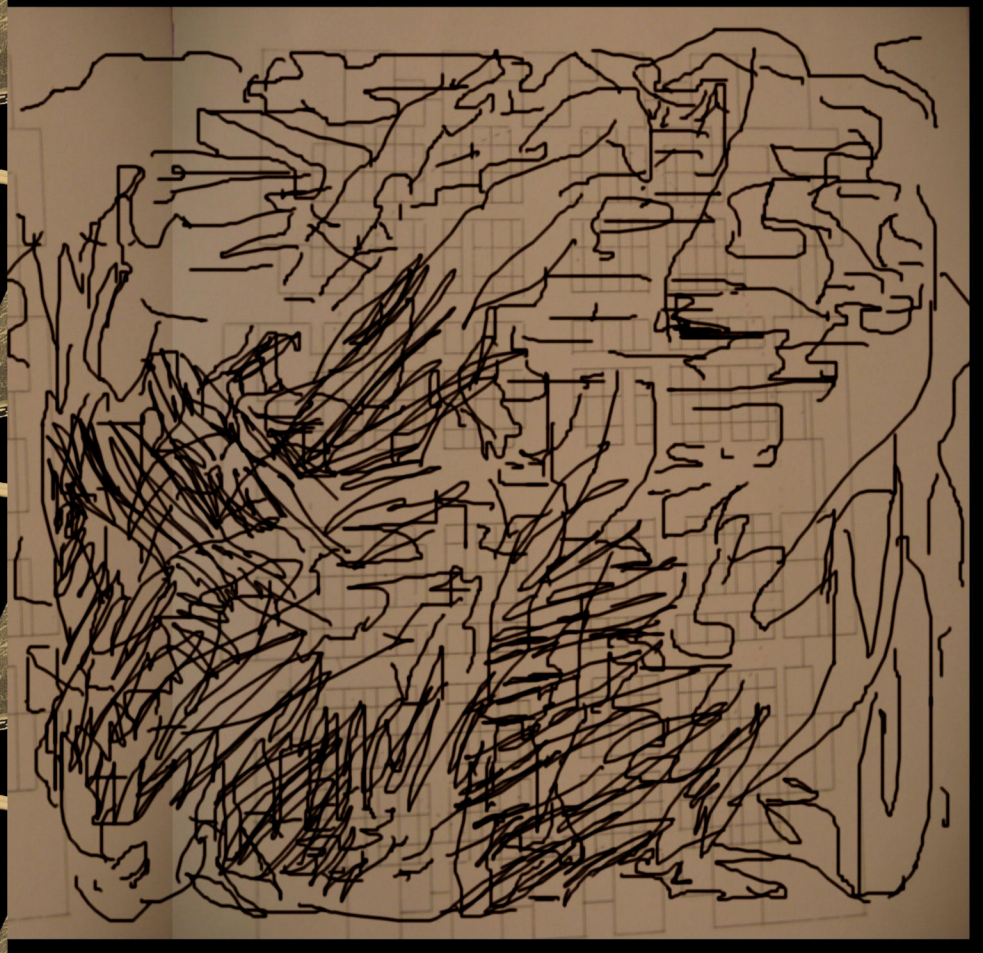


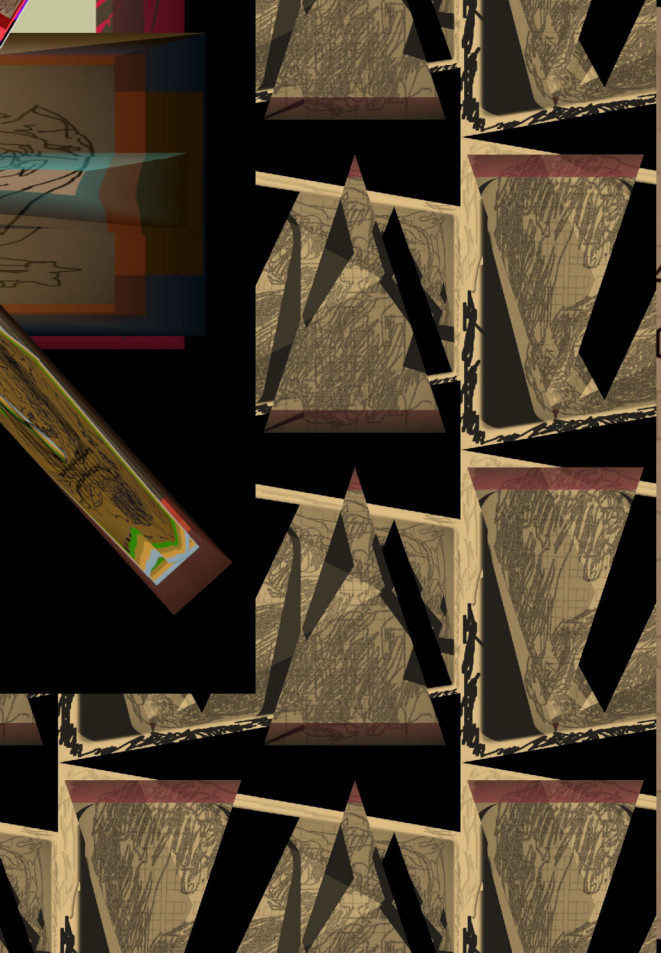




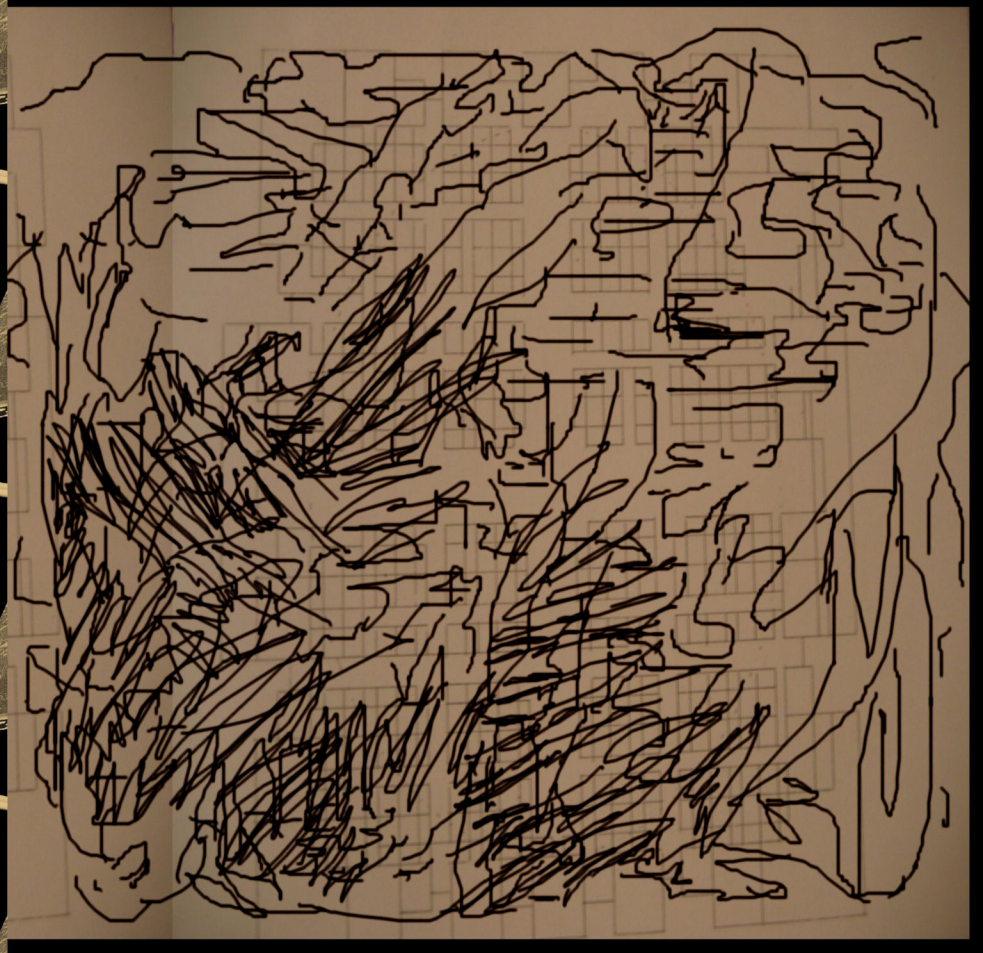






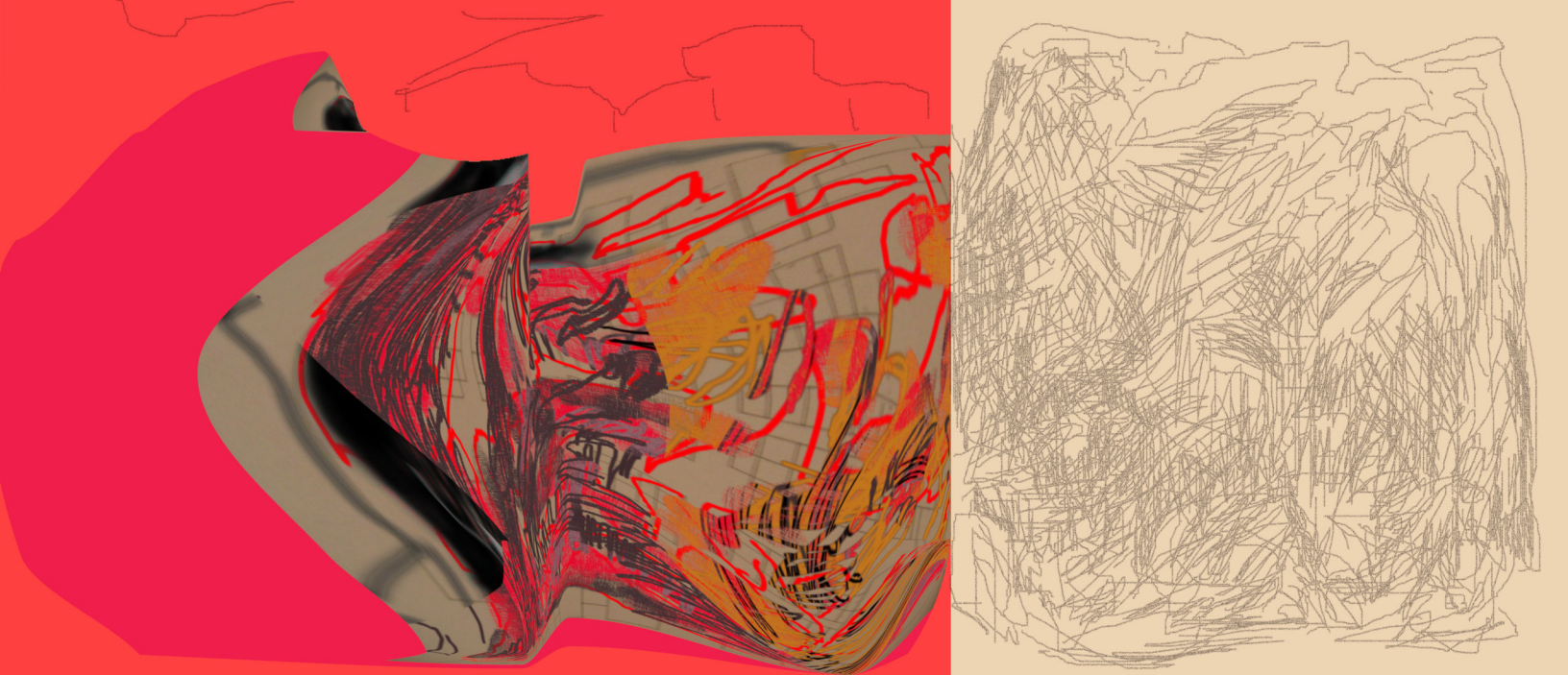


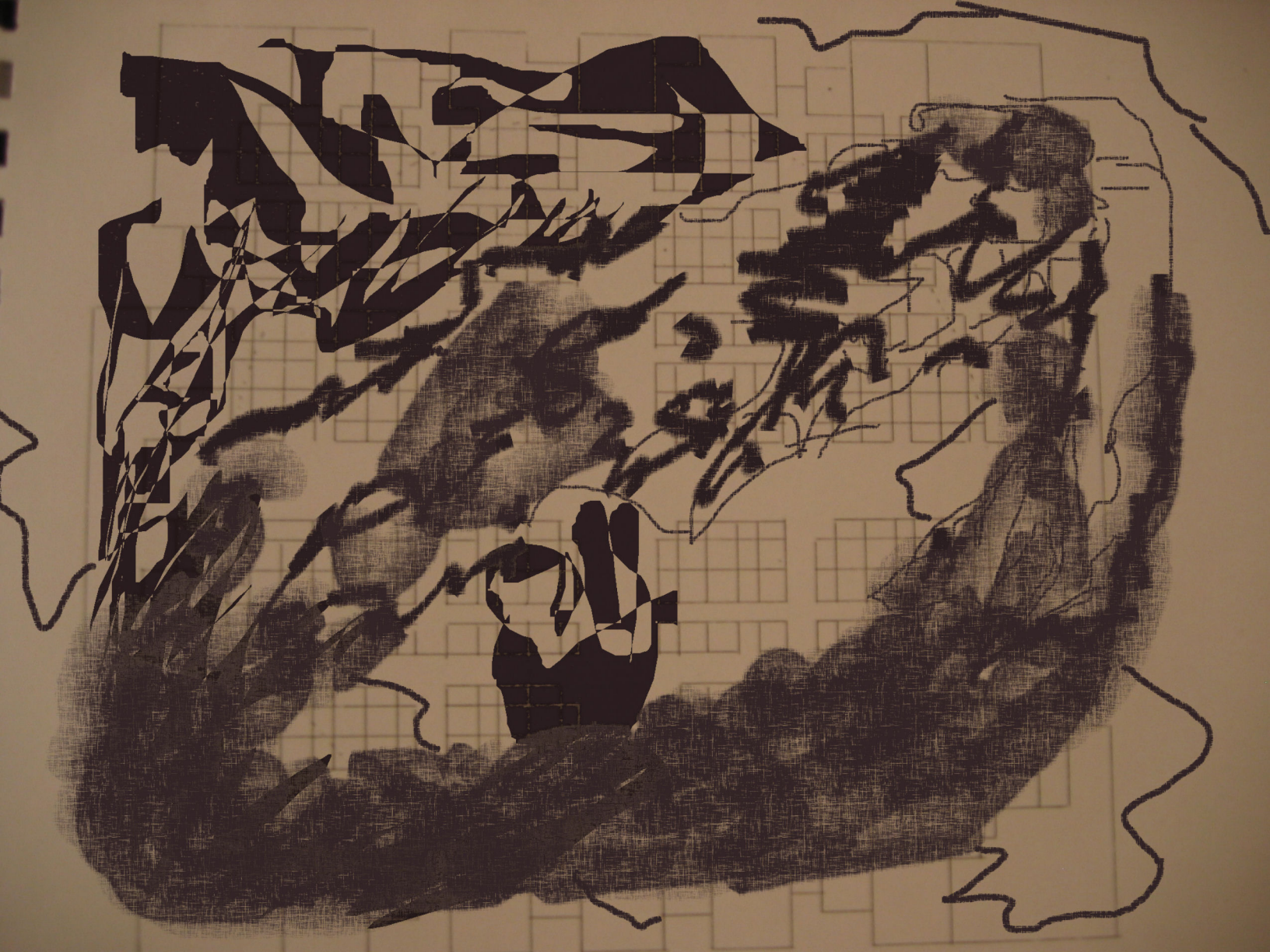


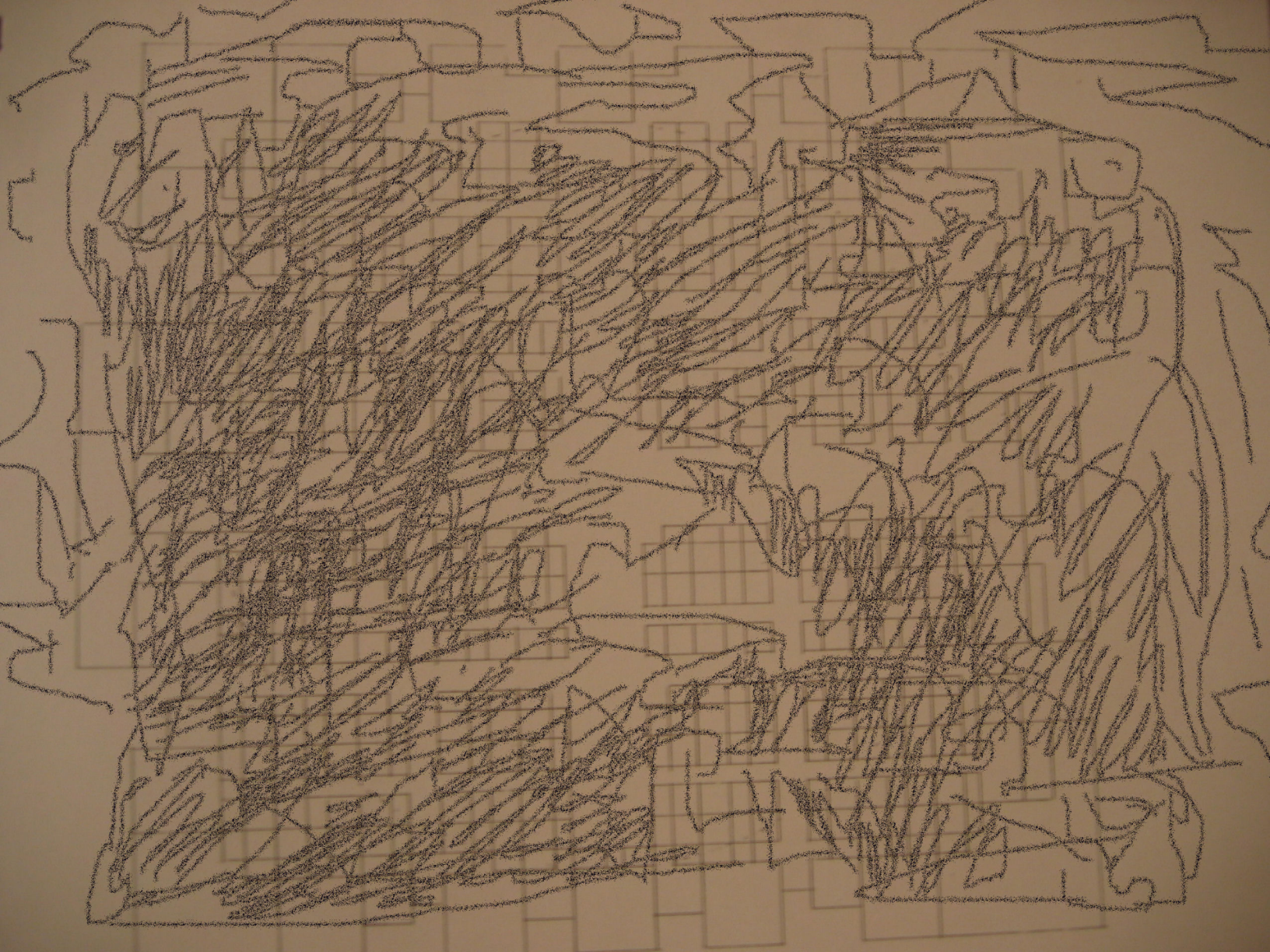


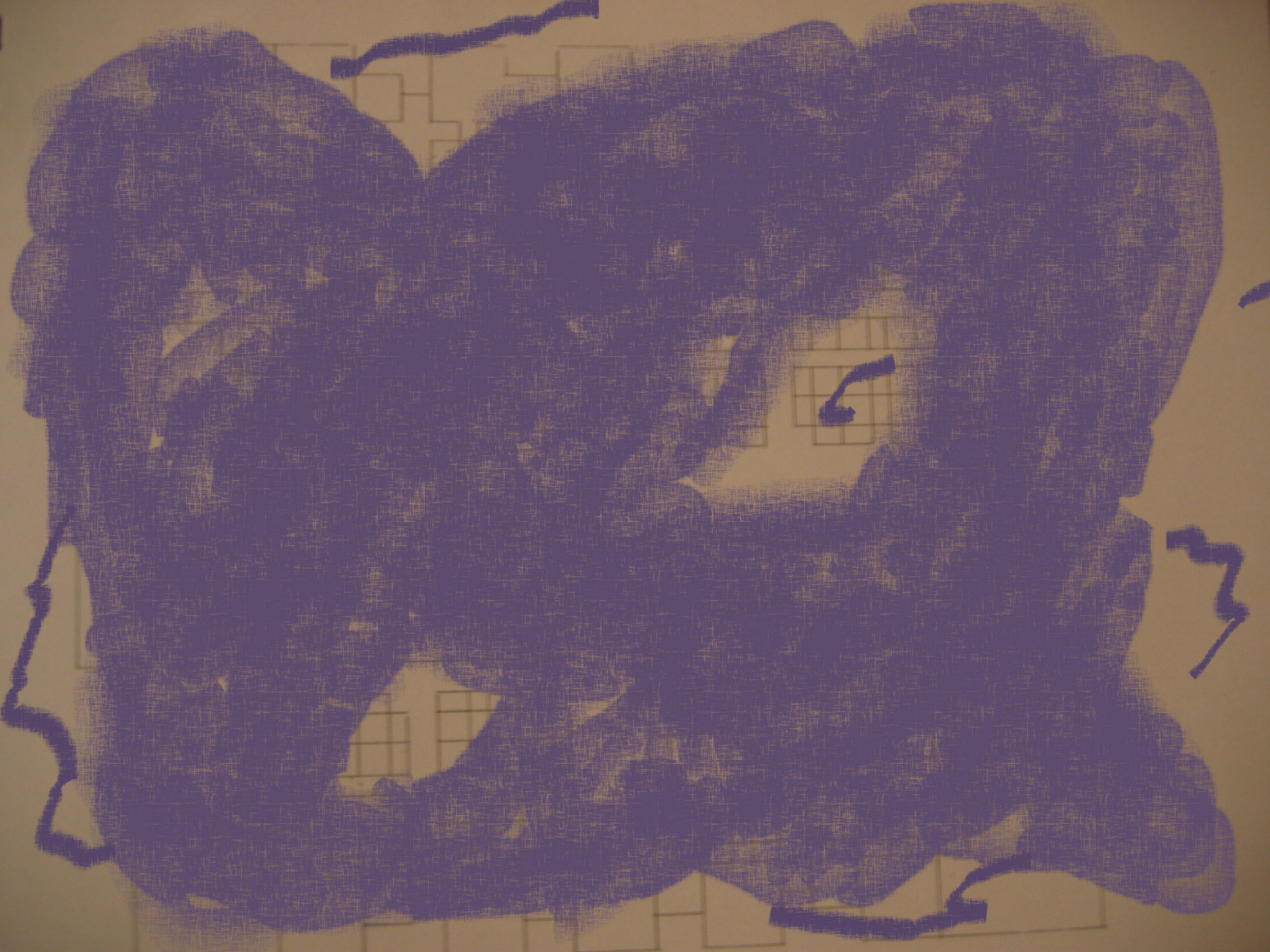






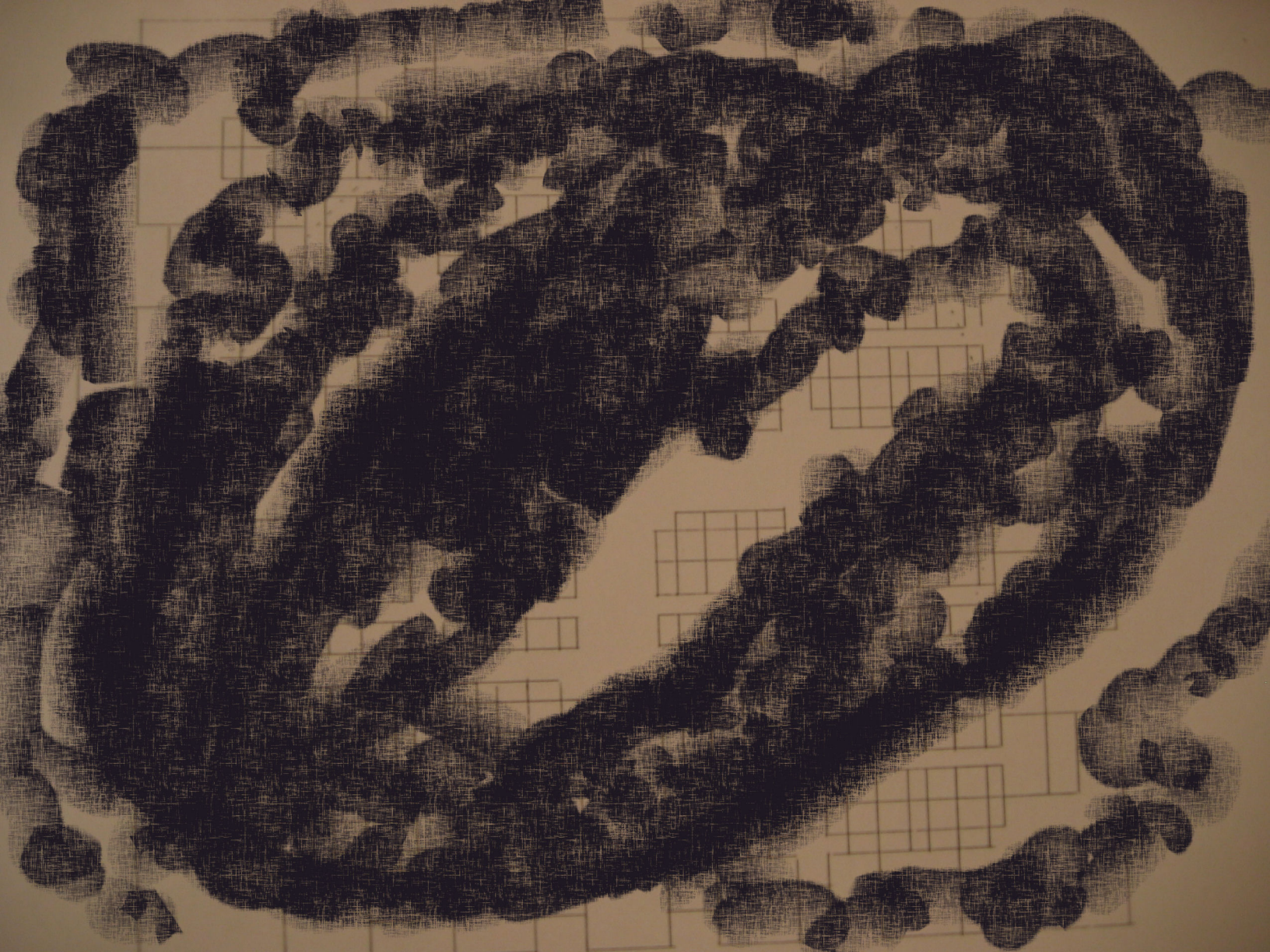


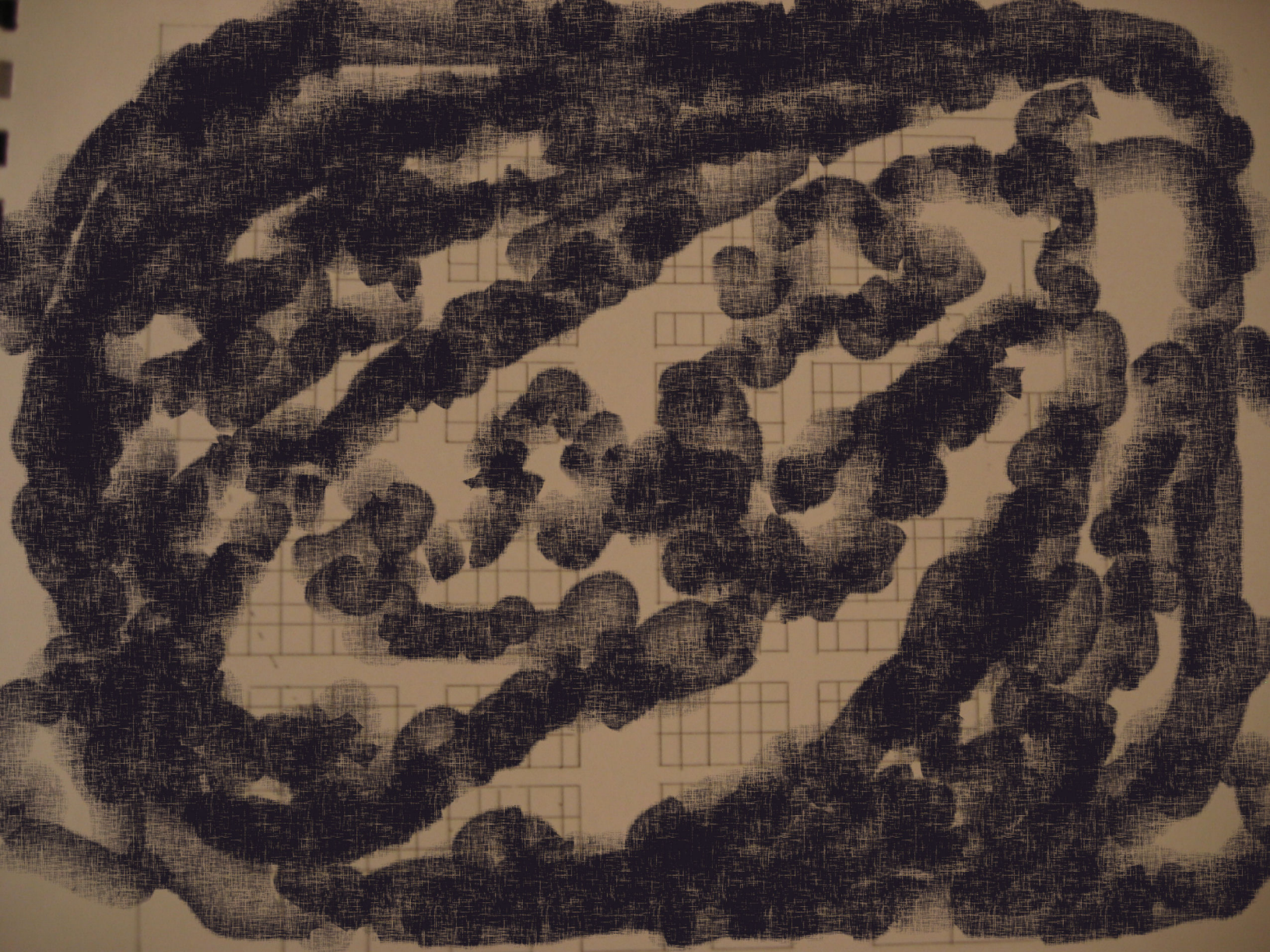






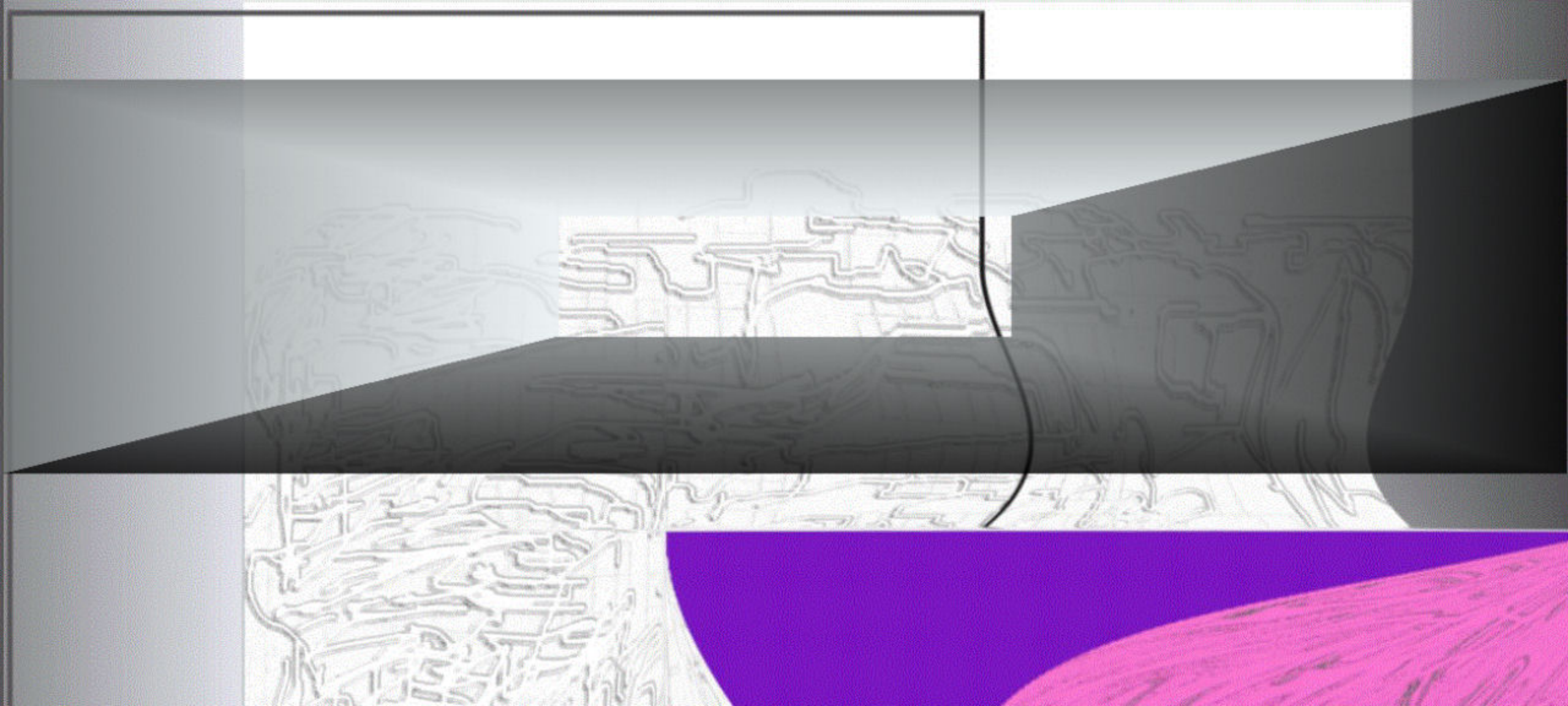


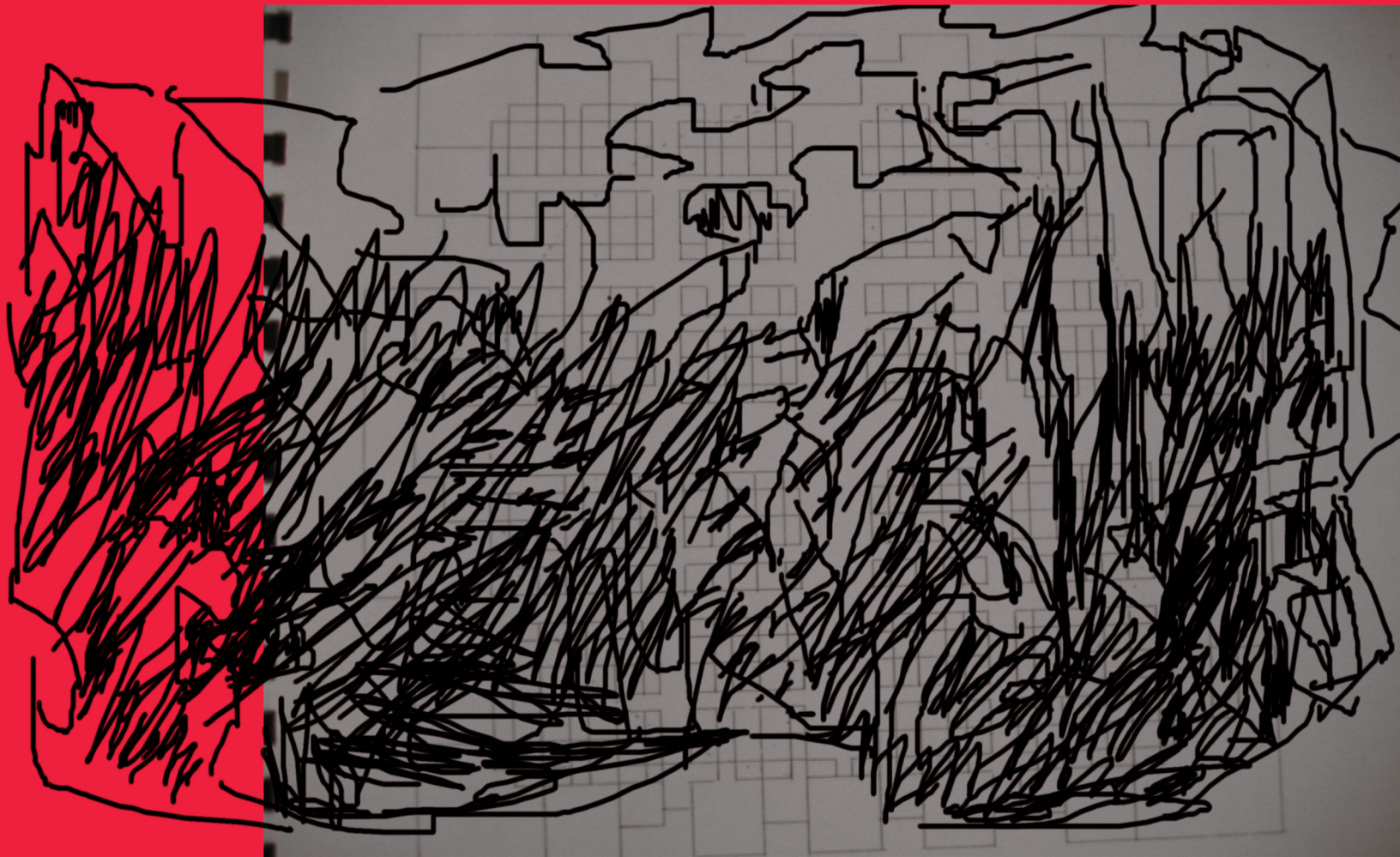


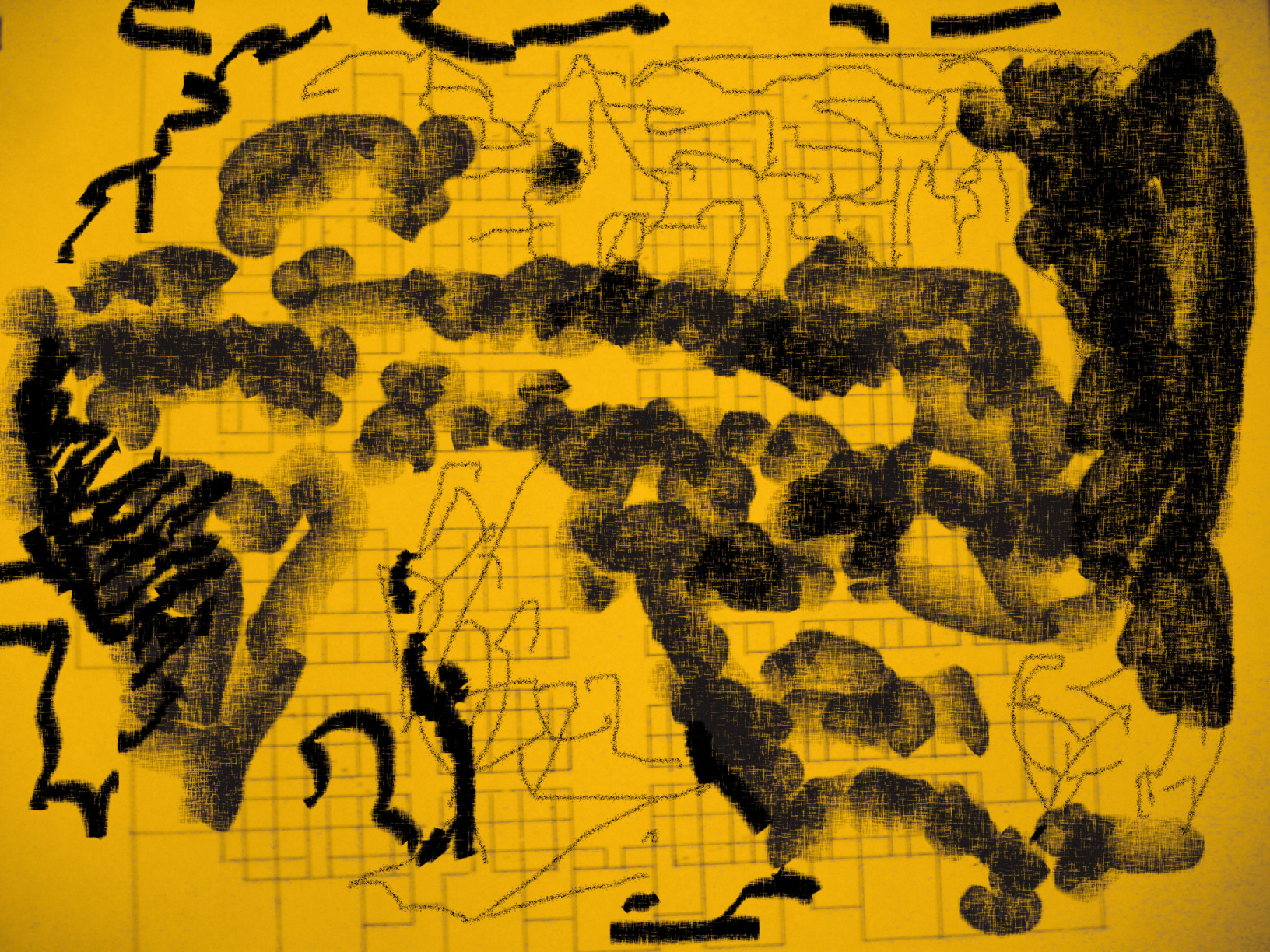


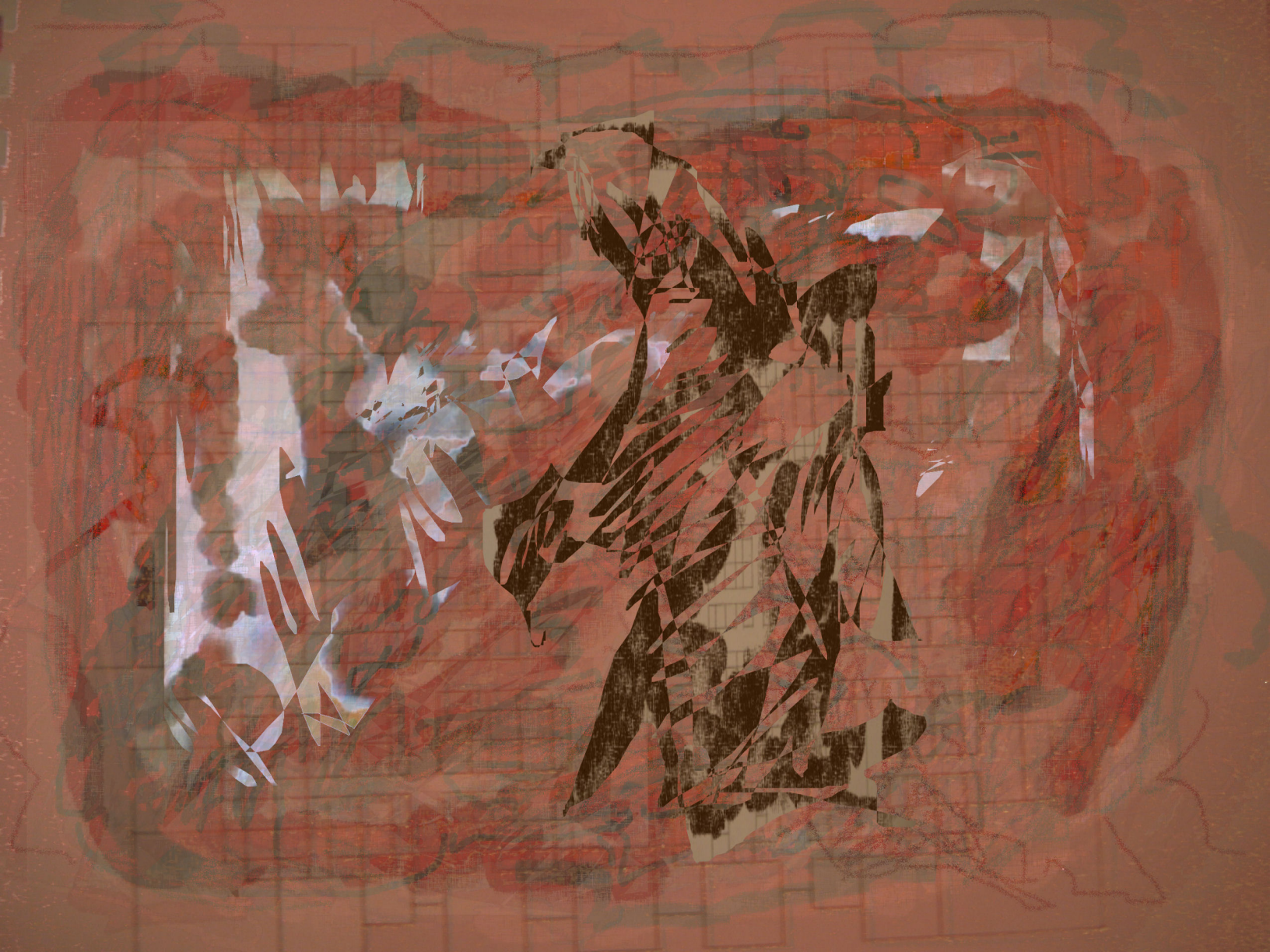


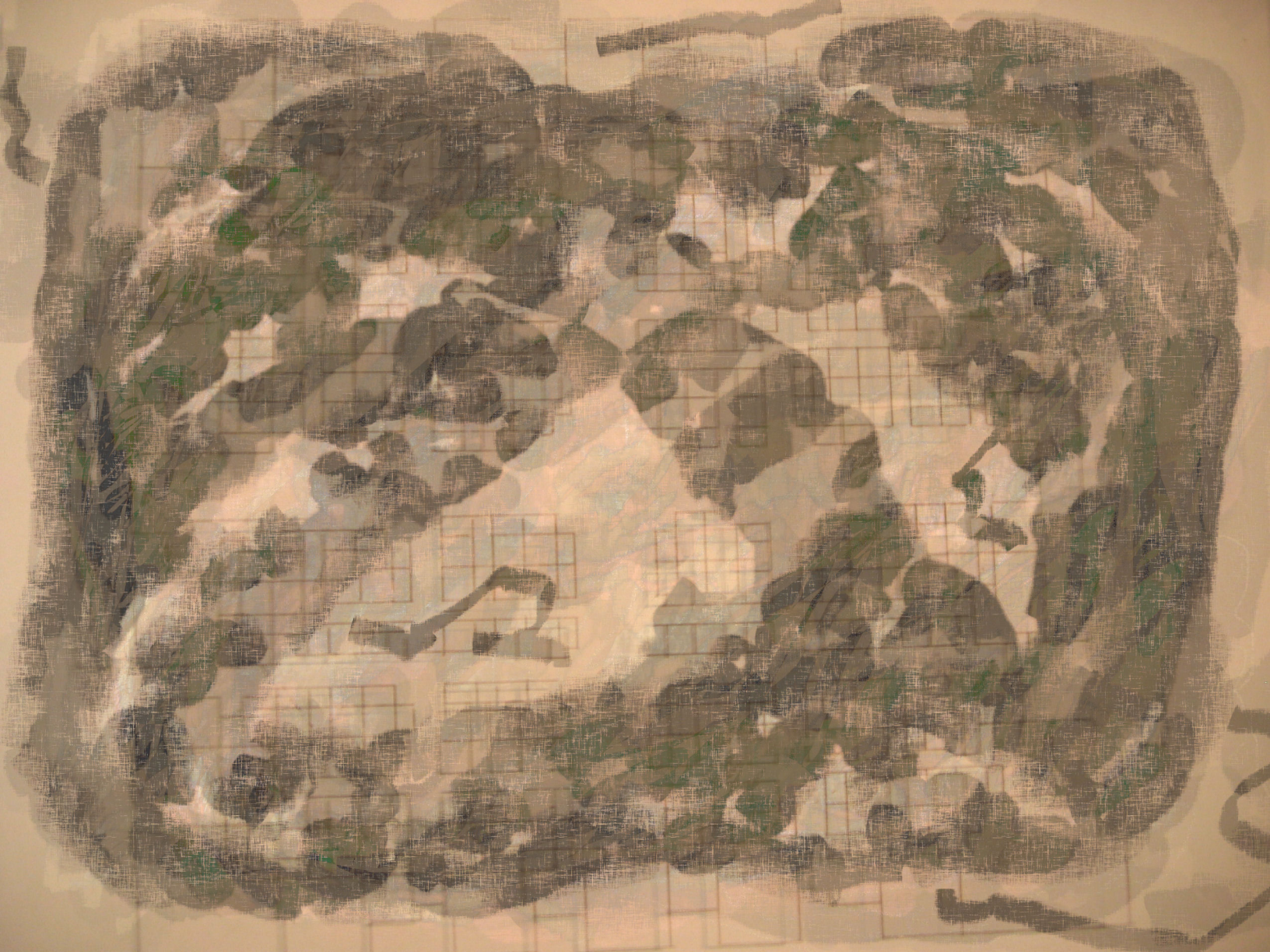






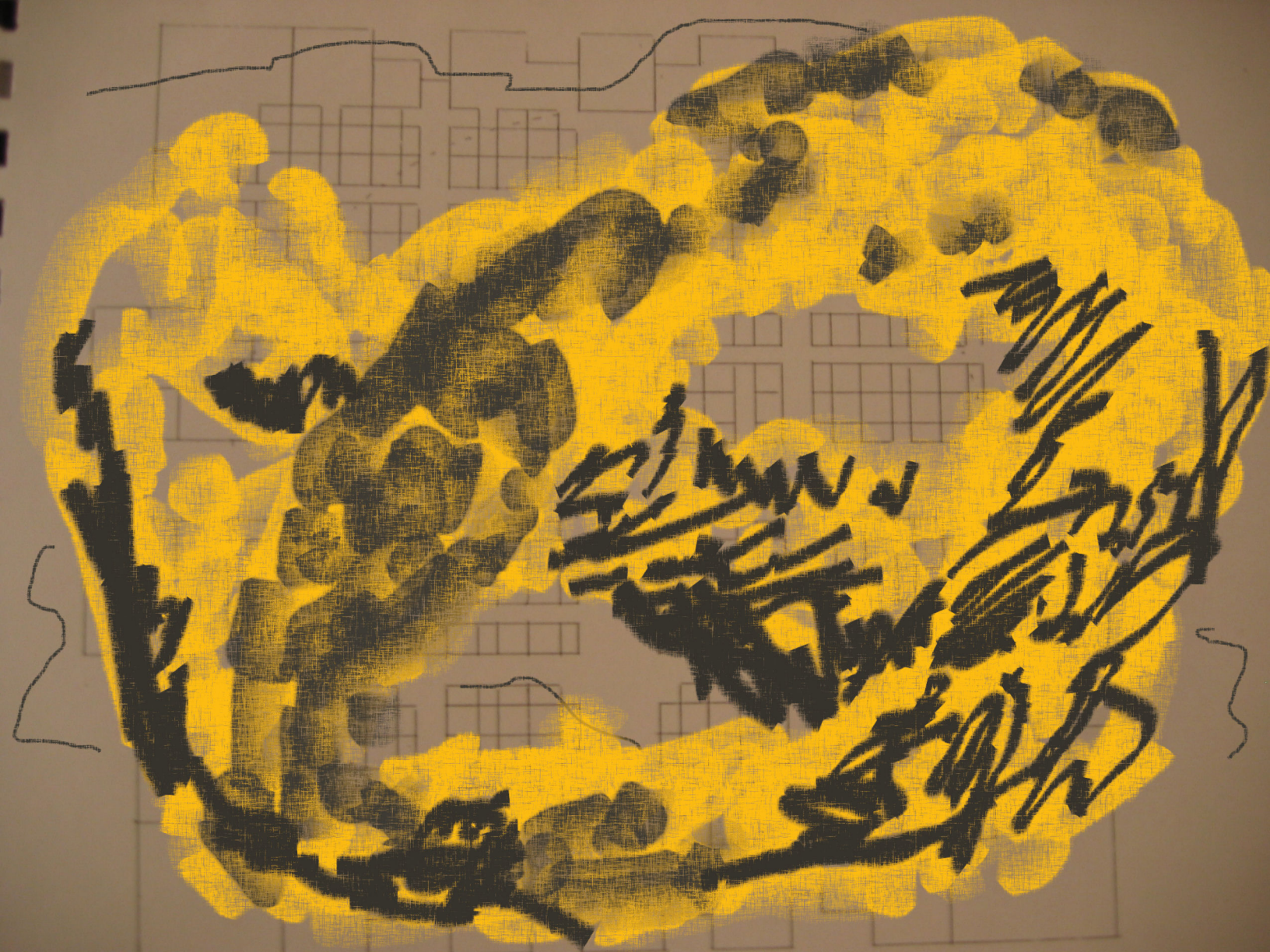


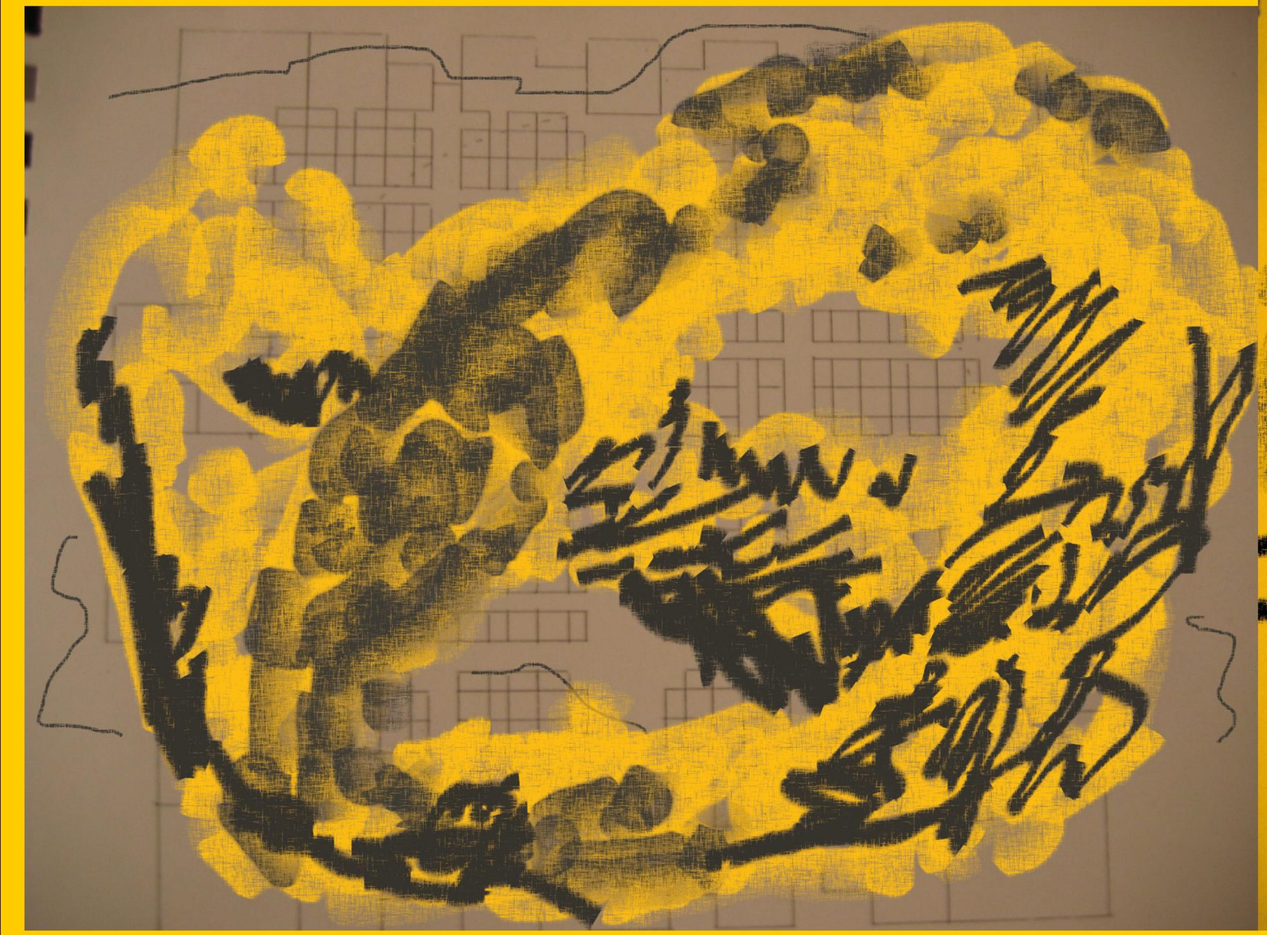


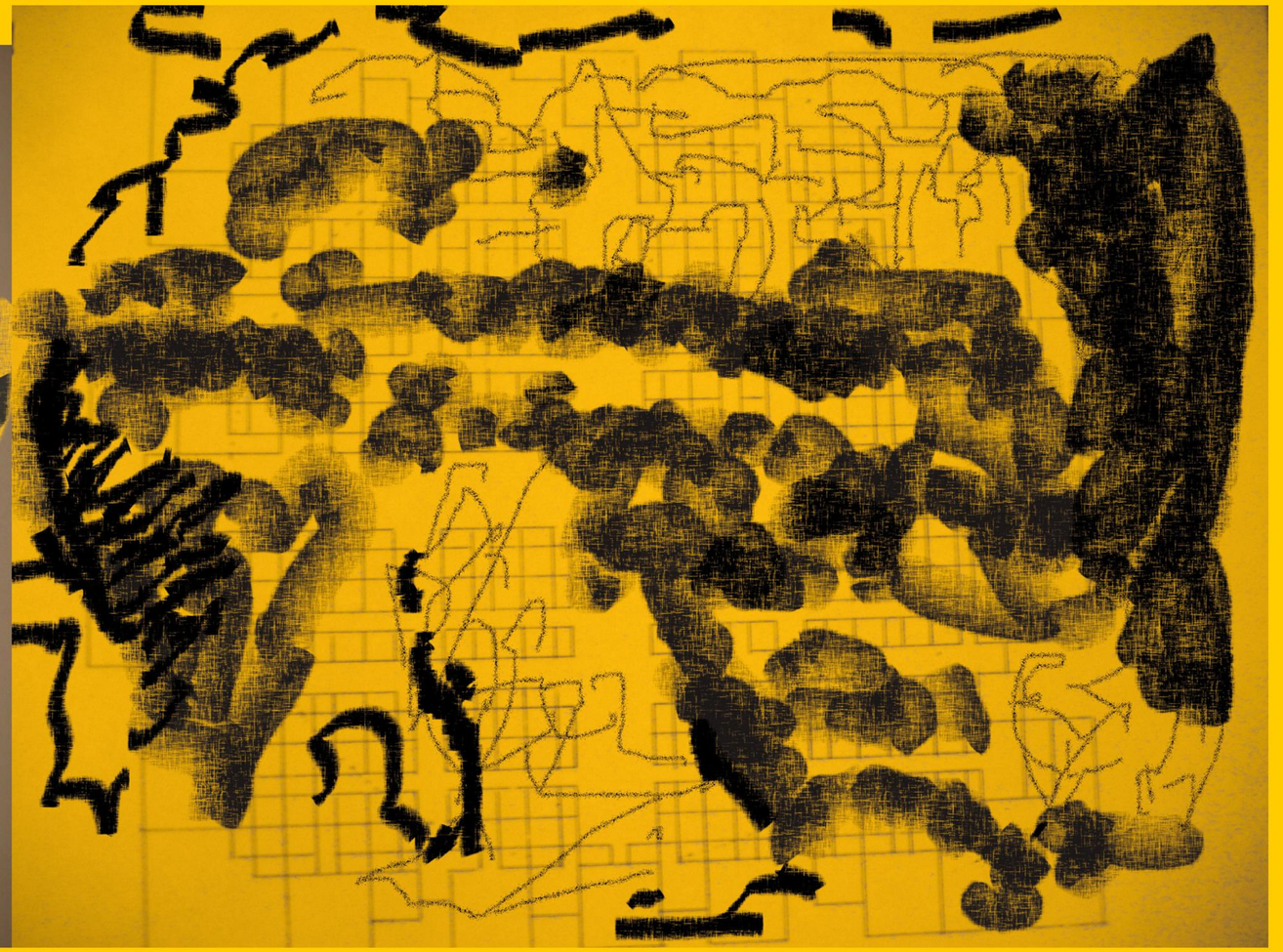


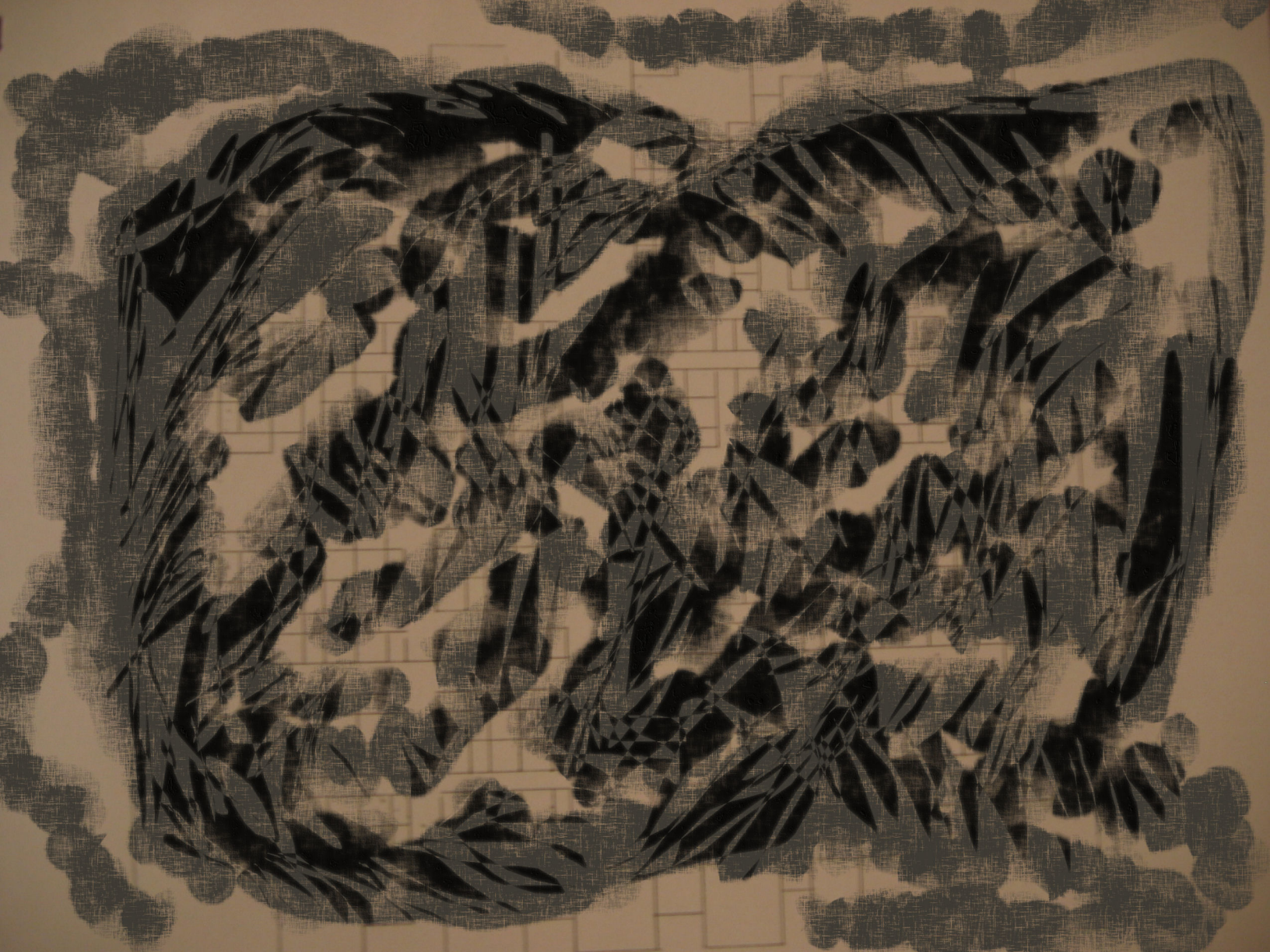


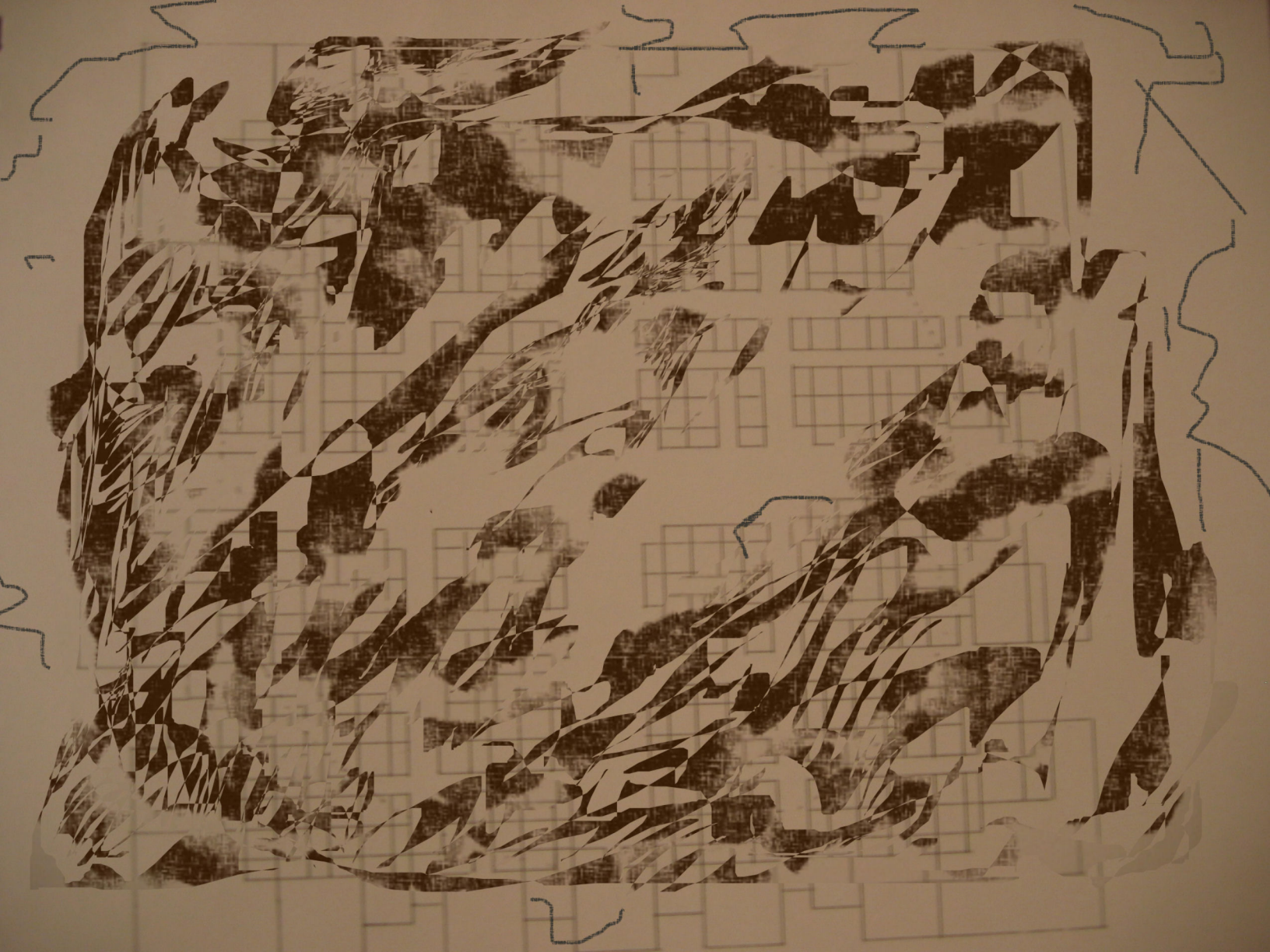


















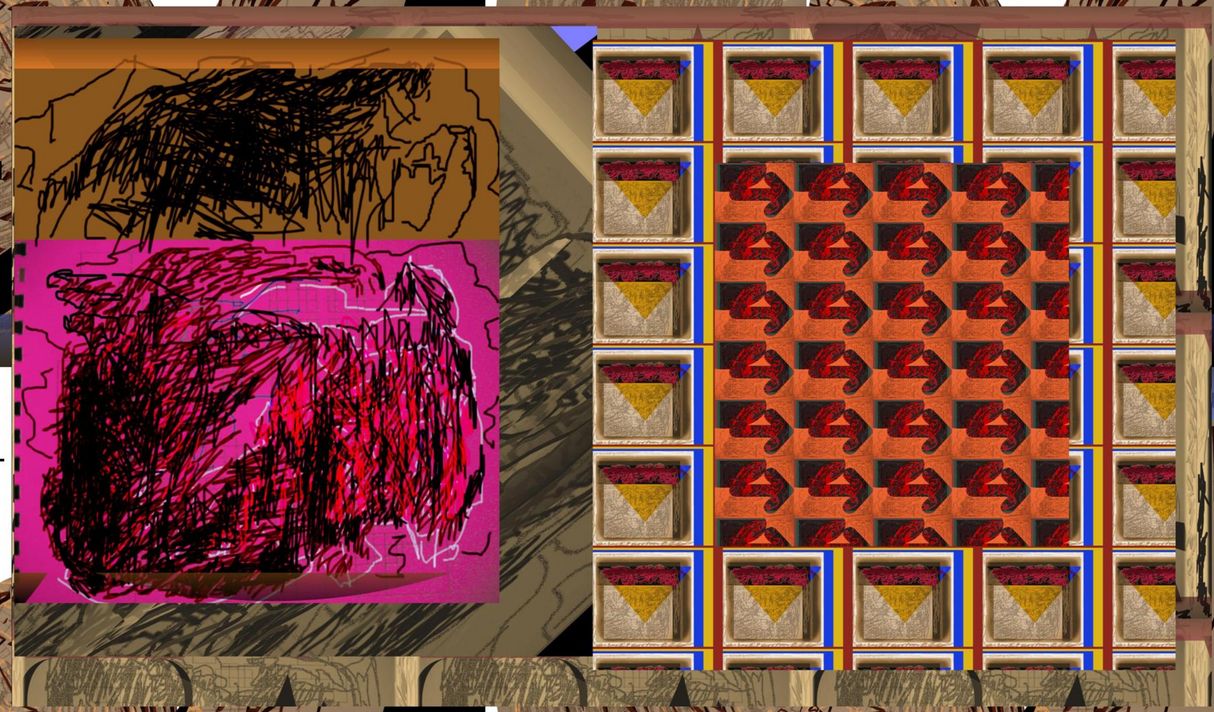
Introduction

"As they step into the same rivers other and still … her rivers flow upon them" … the words by Heraclitus that investigate the difficulty of identifying a source are echoed in Mieka Bals quoting … ggio, for she identifies "engagement" with history as requiring a getti… nd identifying sources as generative **and instead, finding the drapery like e… of time creates an epistemology she shares as follow… in page 7 of her … ion:"I can best draw attention to the insistence in an … opology … on shared time as an … temologi… cal requirement".**

Bal's theory … ews of a relationship … nding of past and pre… she terms hallucinatory in Baroque terms which are also contemporary (in terms of polymorphic experience of subject and object as inter active fields)… for the purposes of this ticle I will substitute "fragmentary" for hallucinatory the sense that what experience through art engagement, and speccecifically my project are a topology, again. Bal defines further "Topology destroys linearity by making embedding, not sequence, principle of narrative time, a body. The "fold" which Bal … usts from is altered through im… edia of the loop in arriving … and think of tery wheel…

My exper… of cybet drawing is dra… e past has "drawn" work within these associations rything to something like a new





ar-

in

a

within a house."

Leibnitz ie ps… - physical interco… profound degrees computer "l… of and the peculiar i… of the computer metapho… dy as like throwing a …rth dimensional pot-

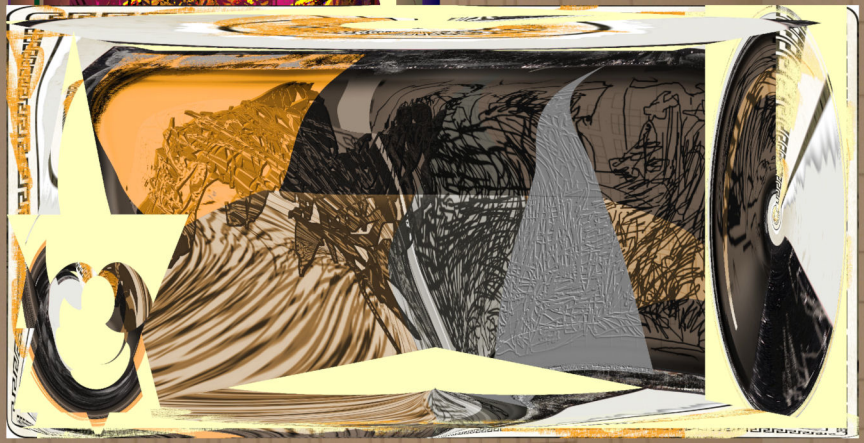
…a formative enfolding o… constructs which …invitation to the print lik… computer realm to while having an interactivity of its own process that changes eve- conception of nature as art within technological means.



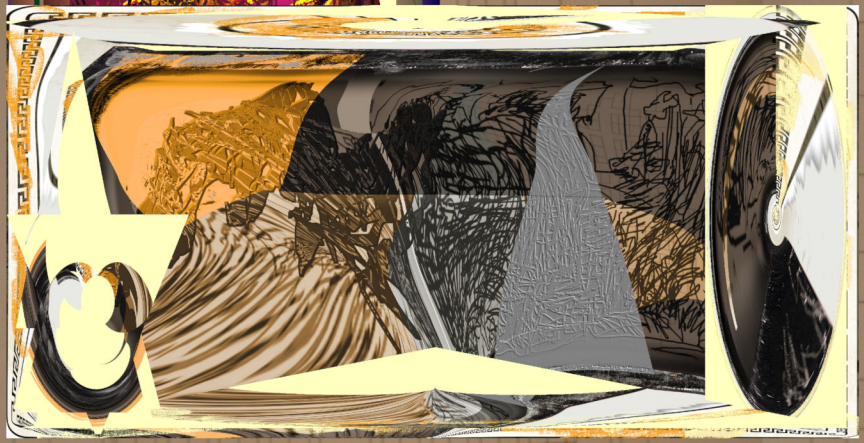


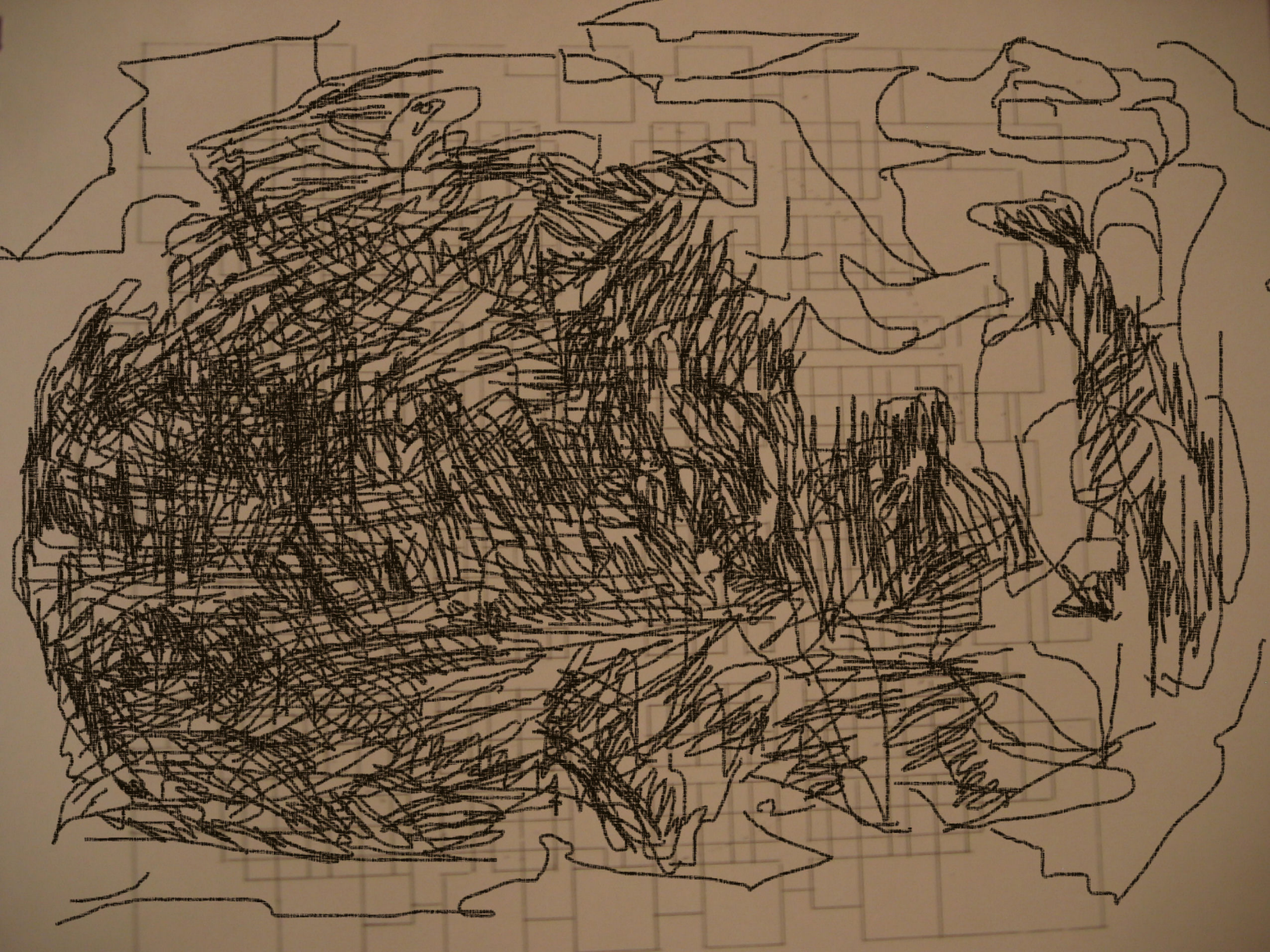


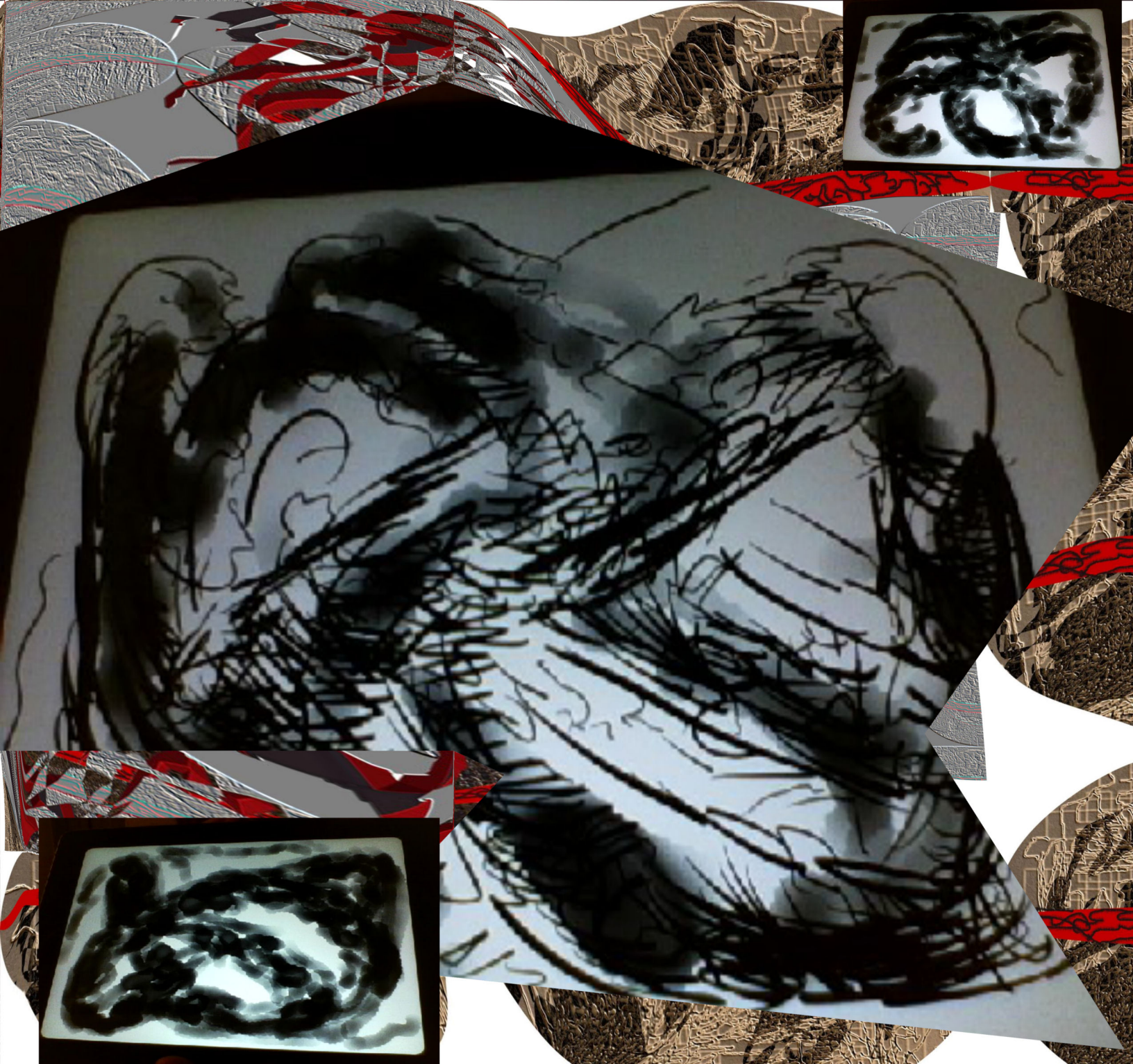


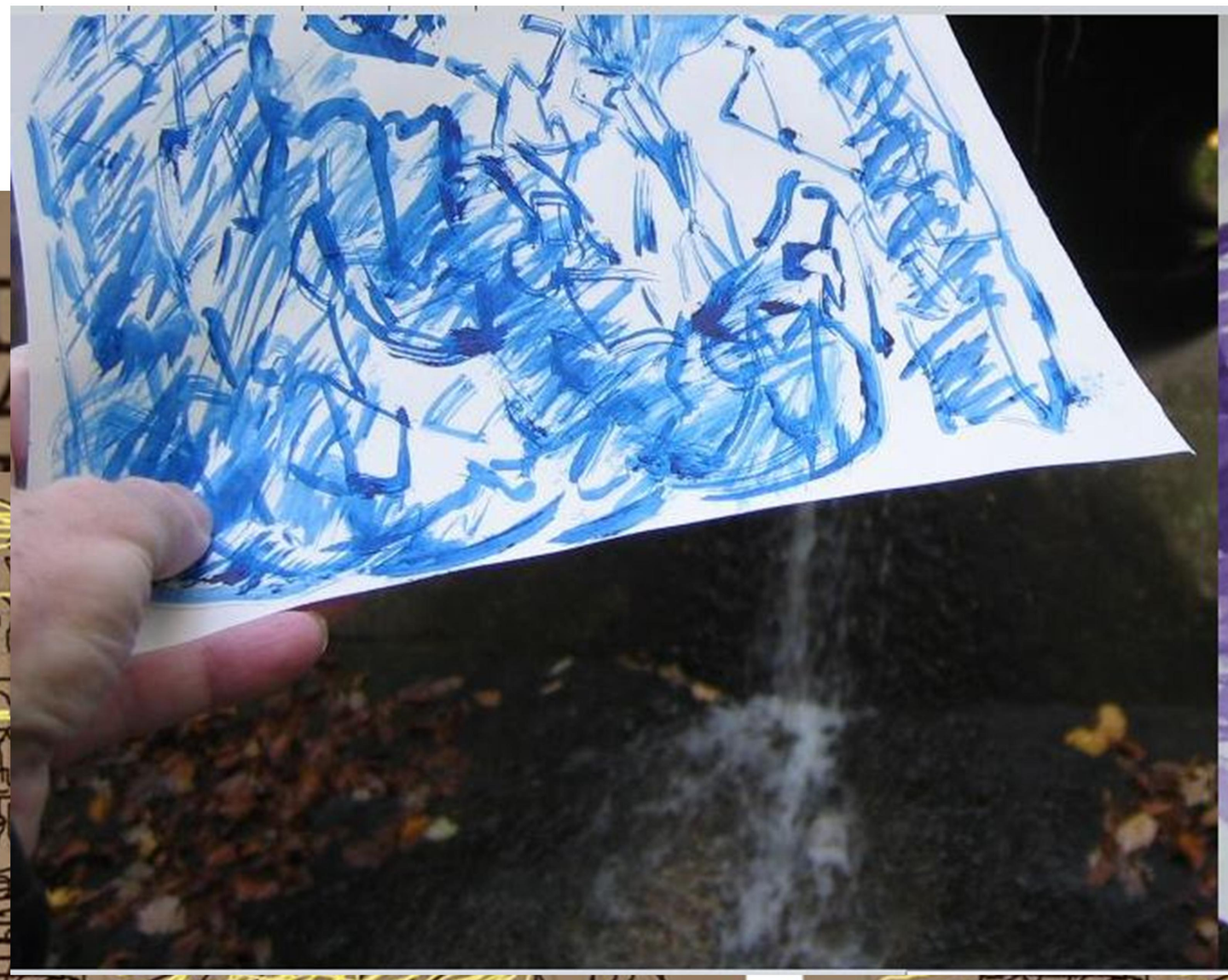




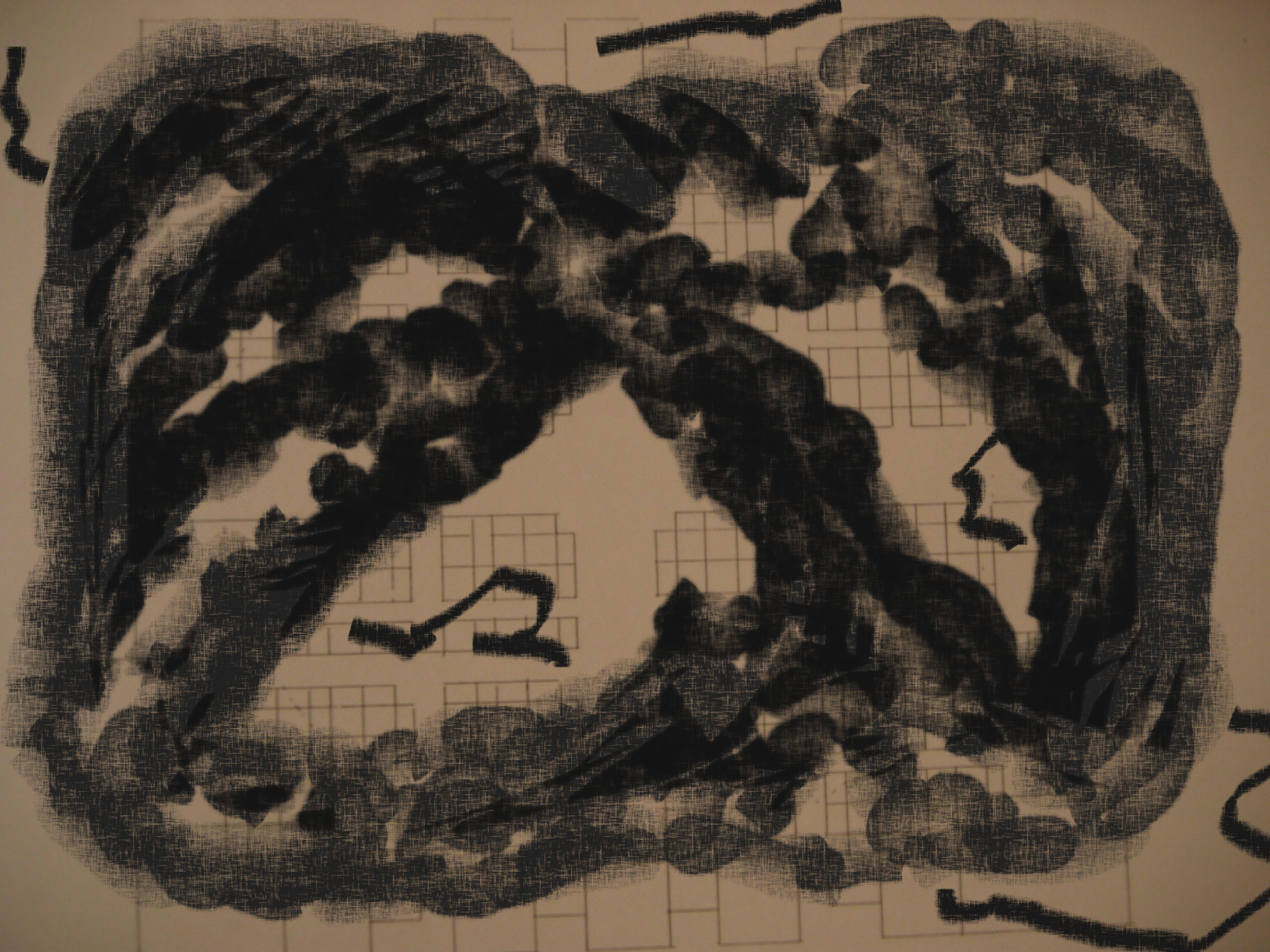


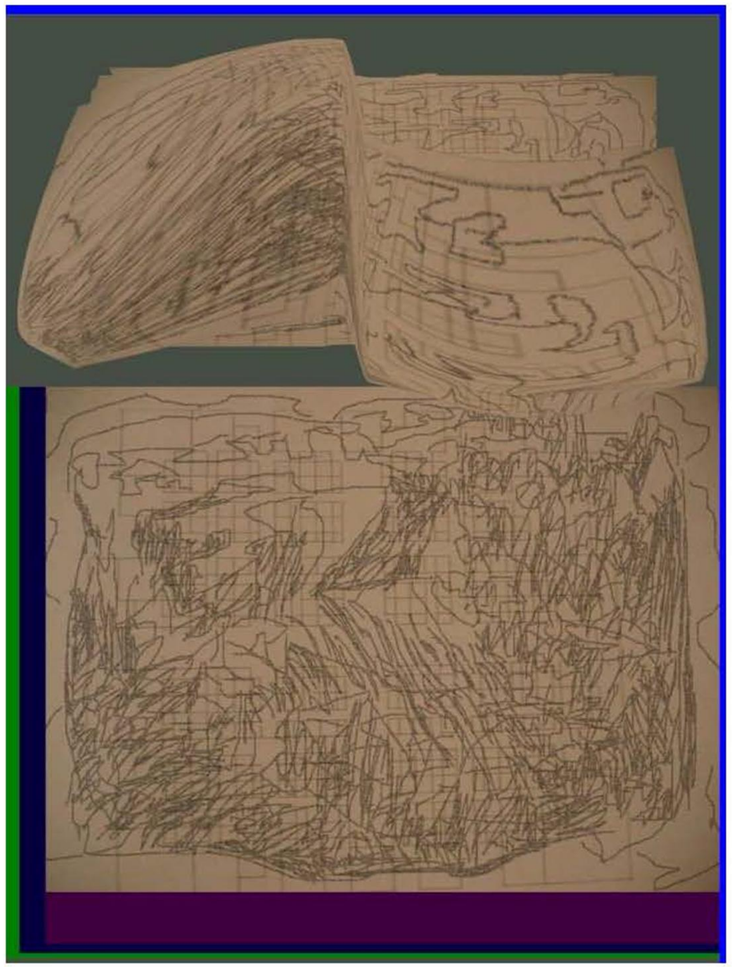


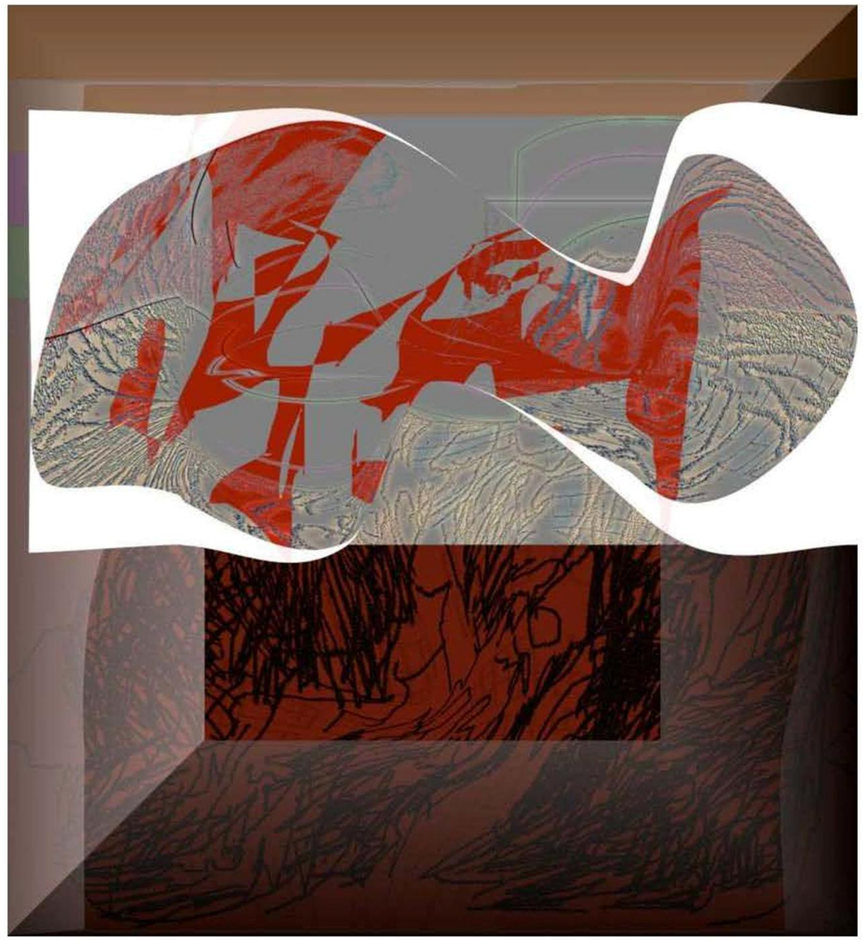


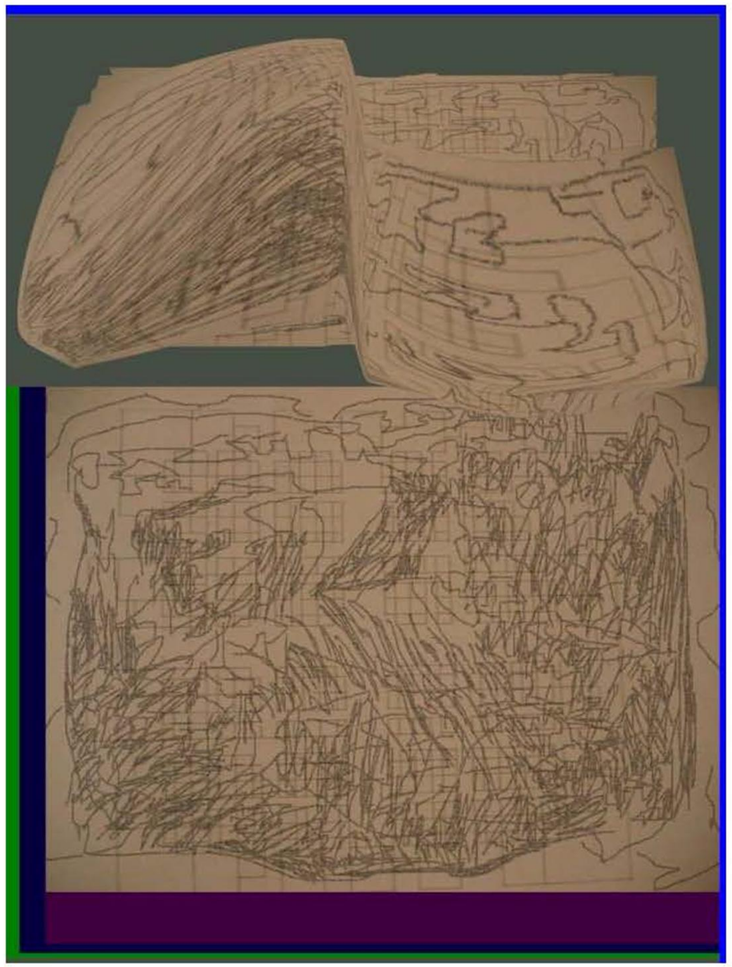


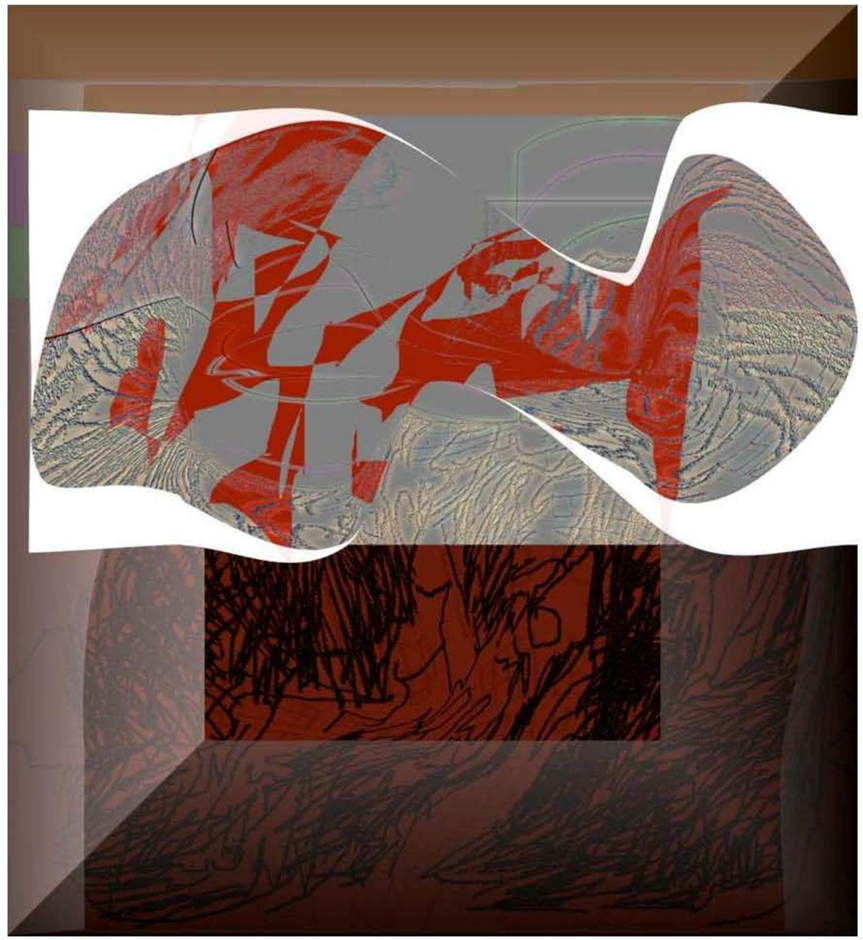


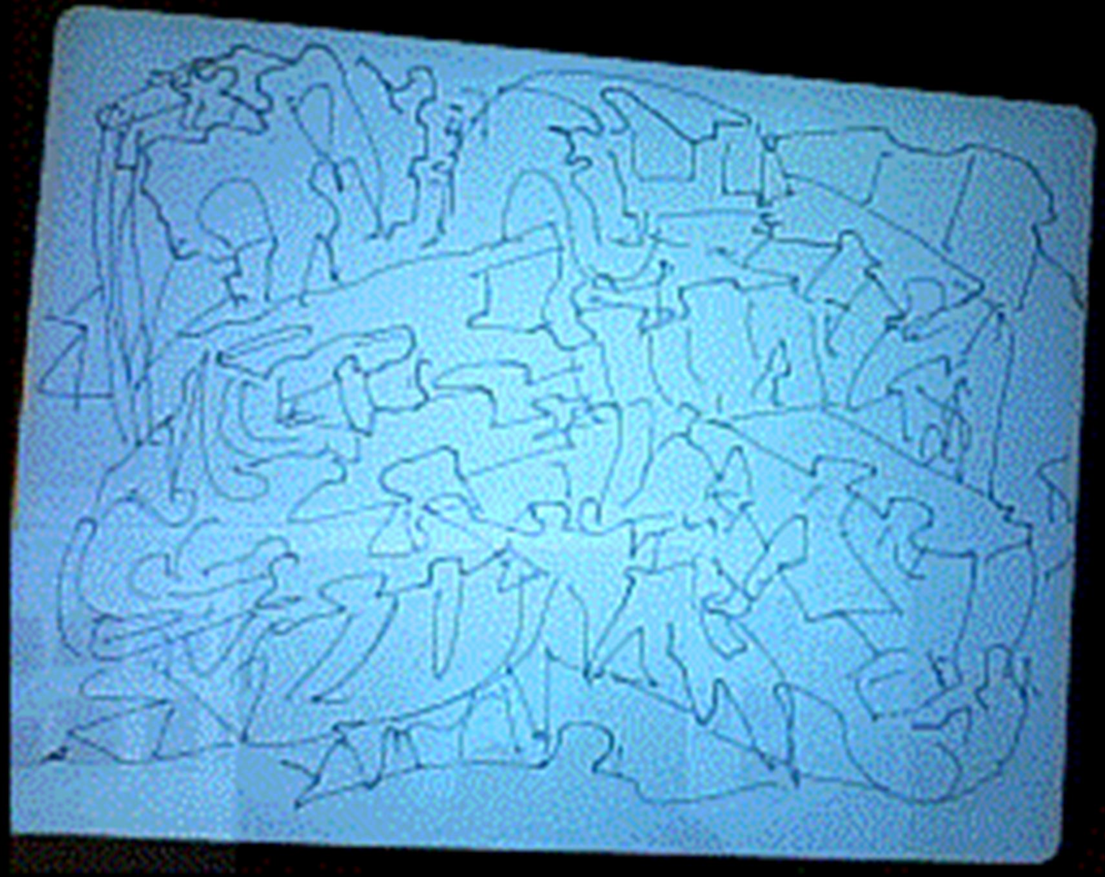


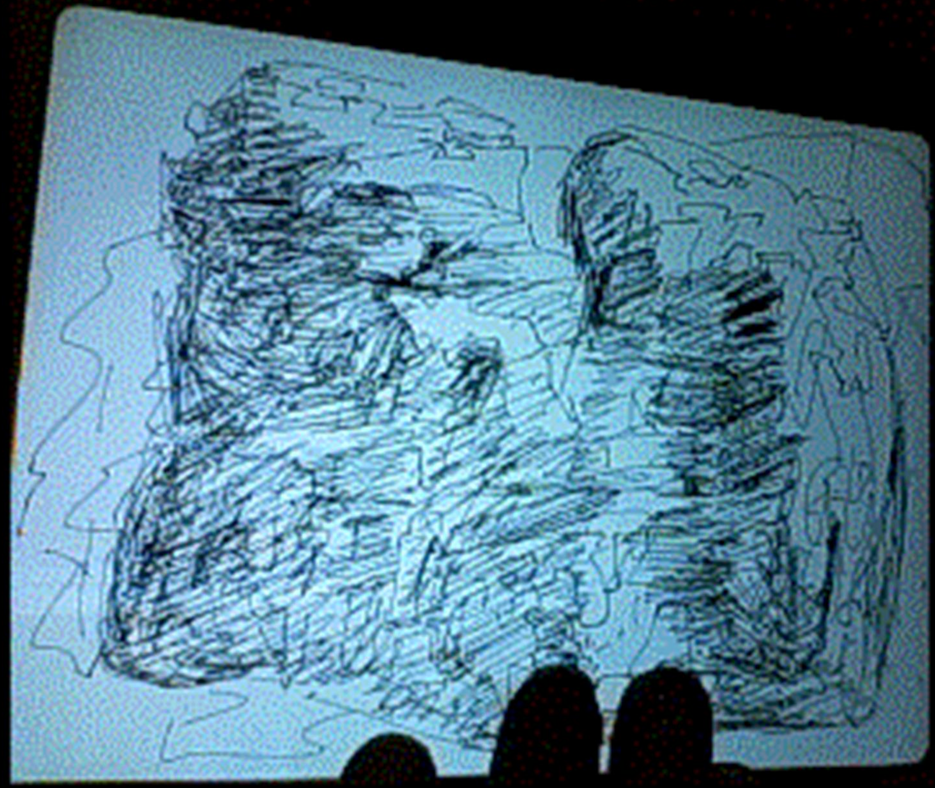


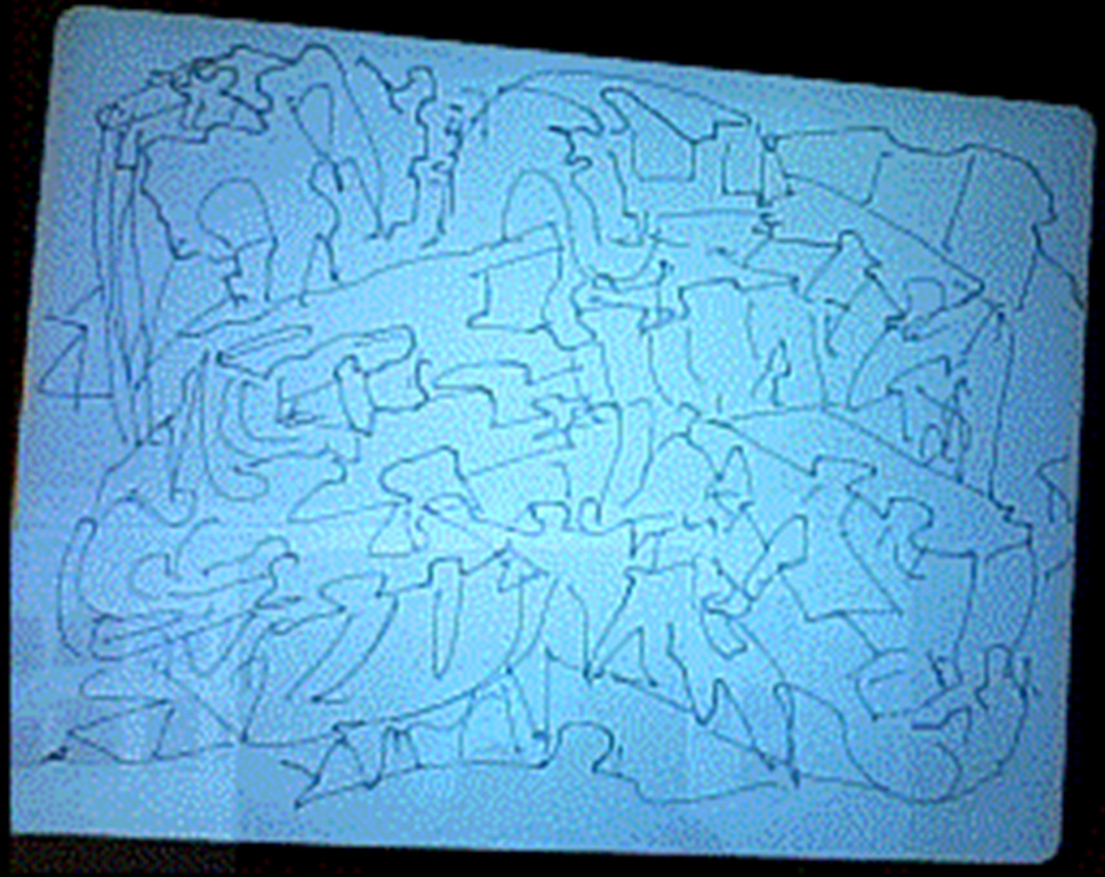


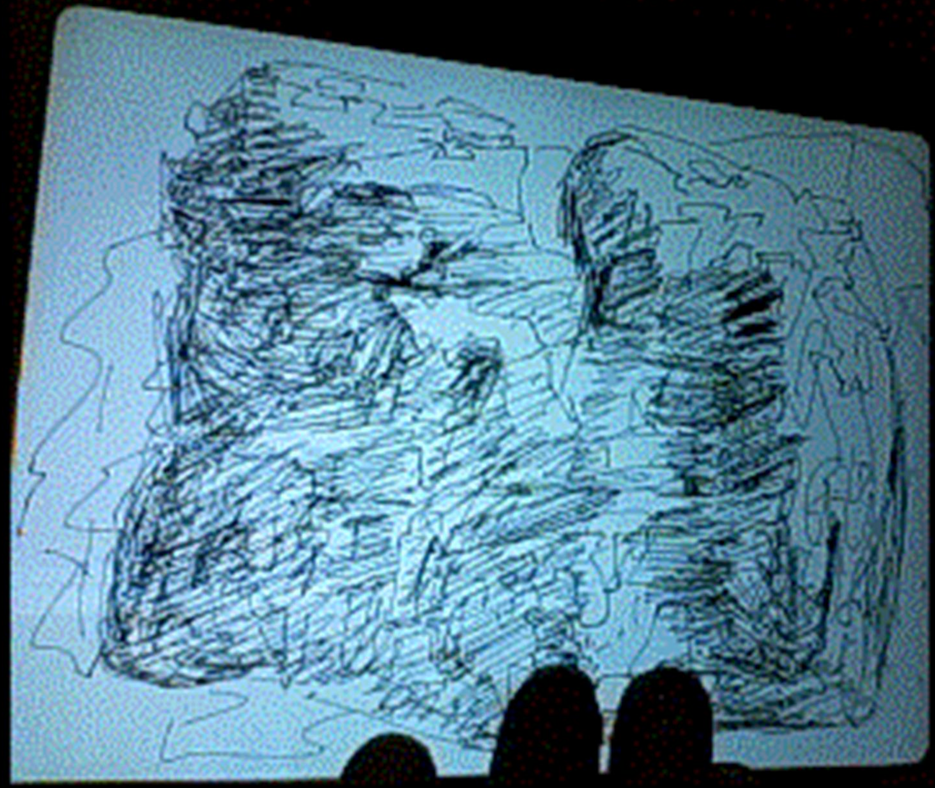


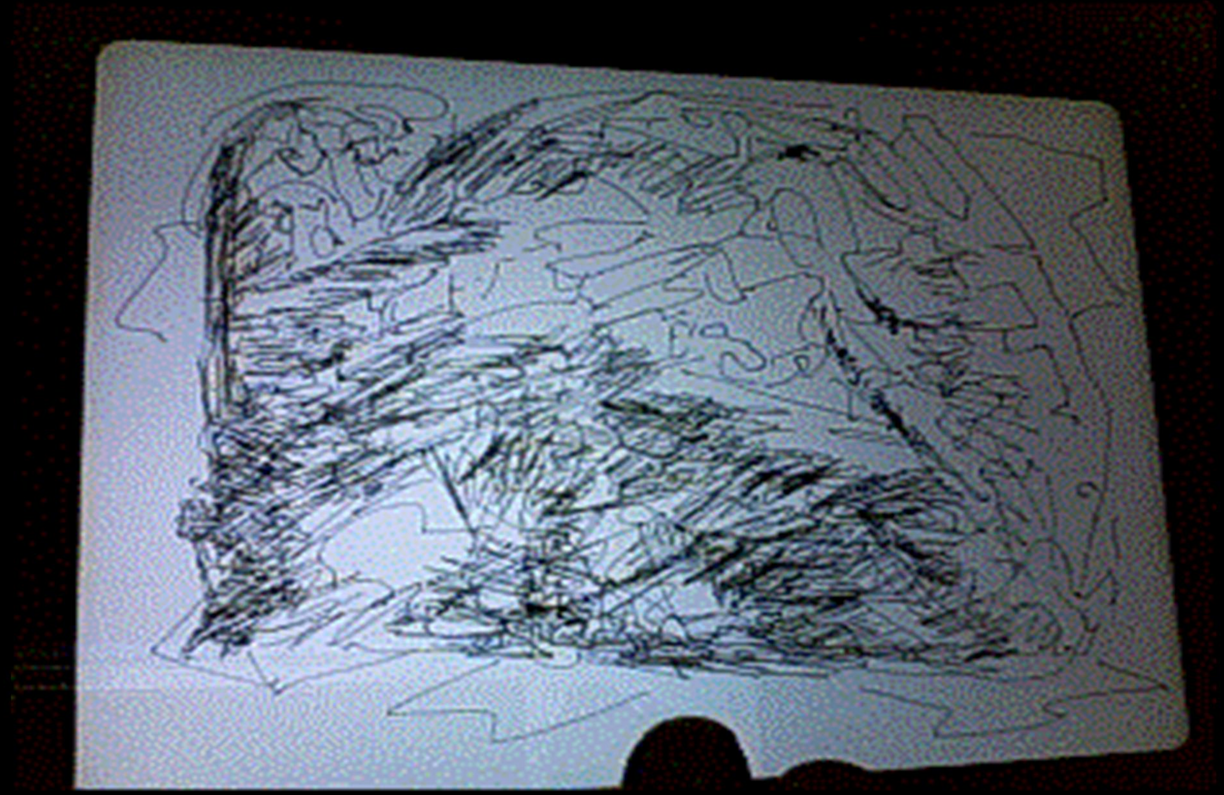


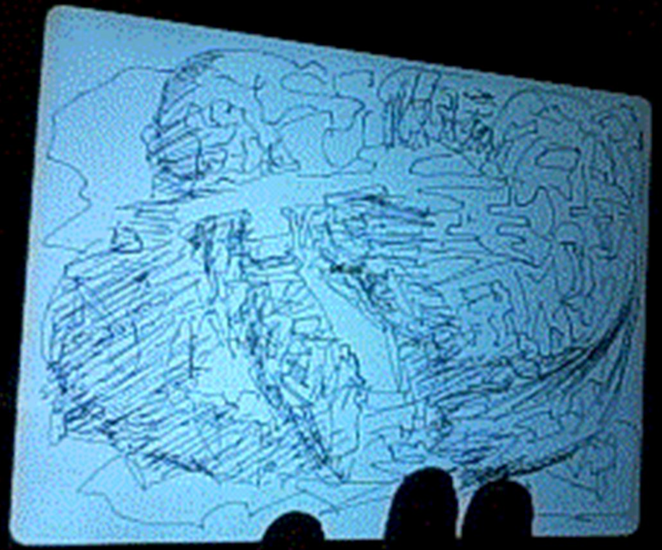


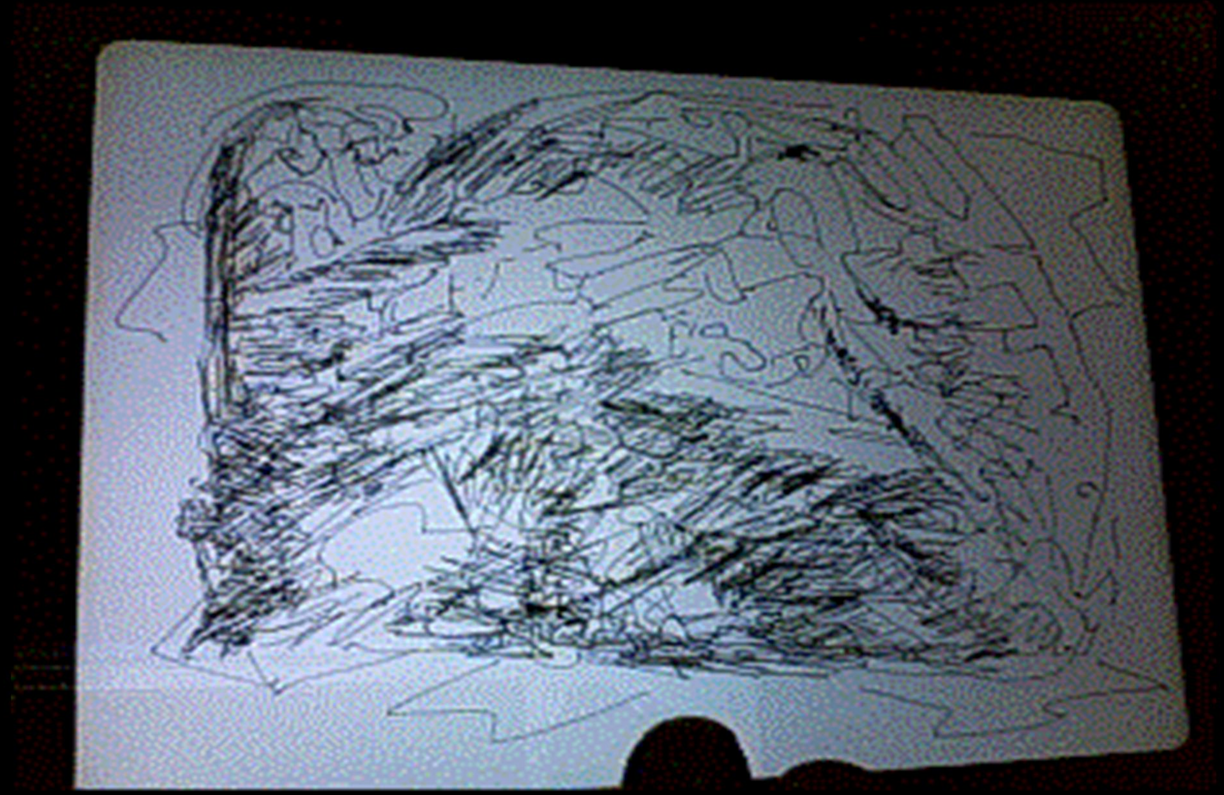


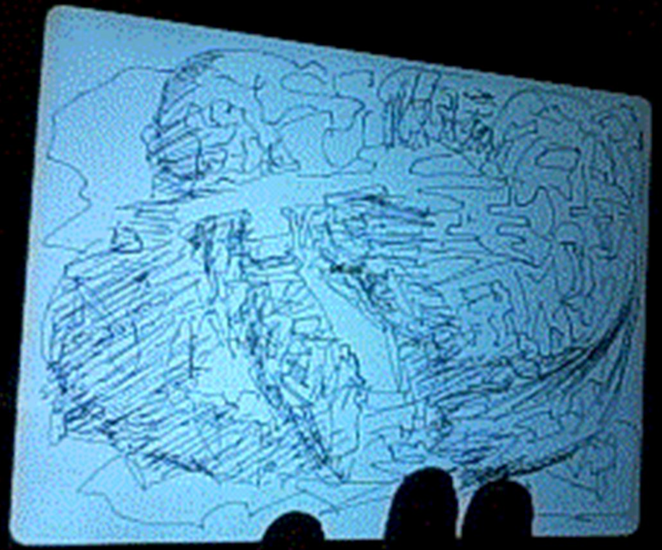


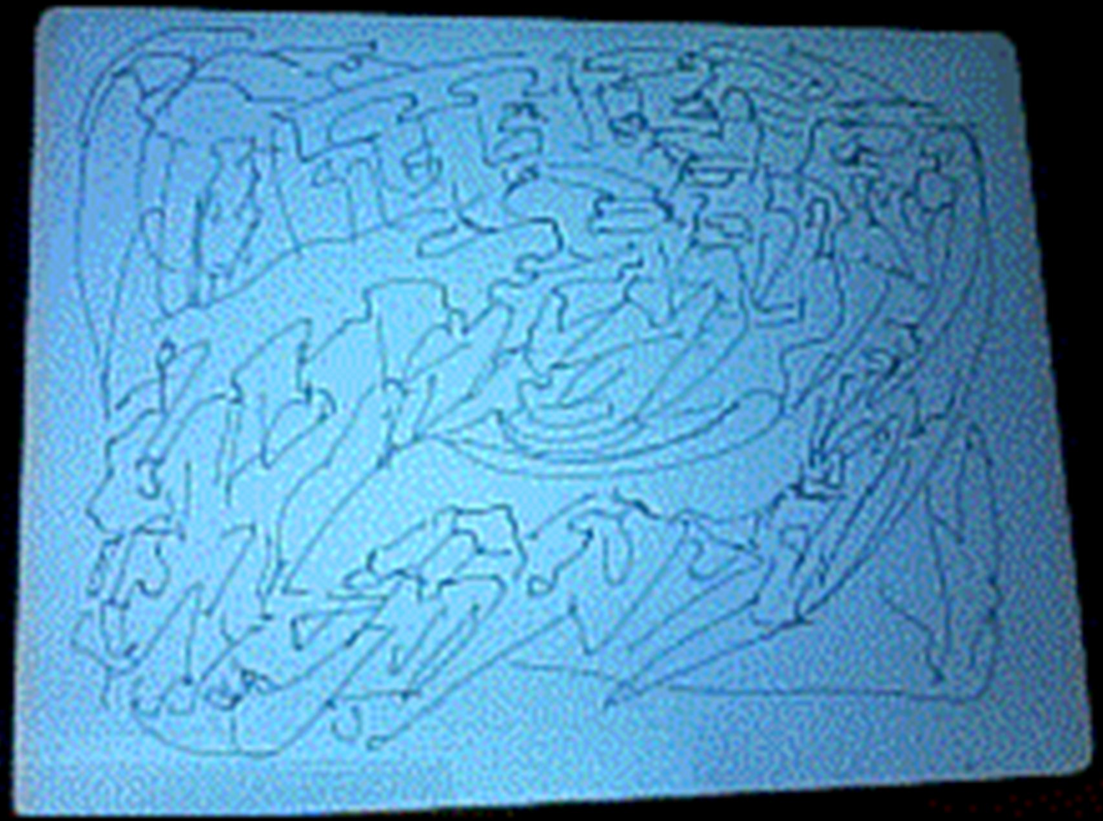


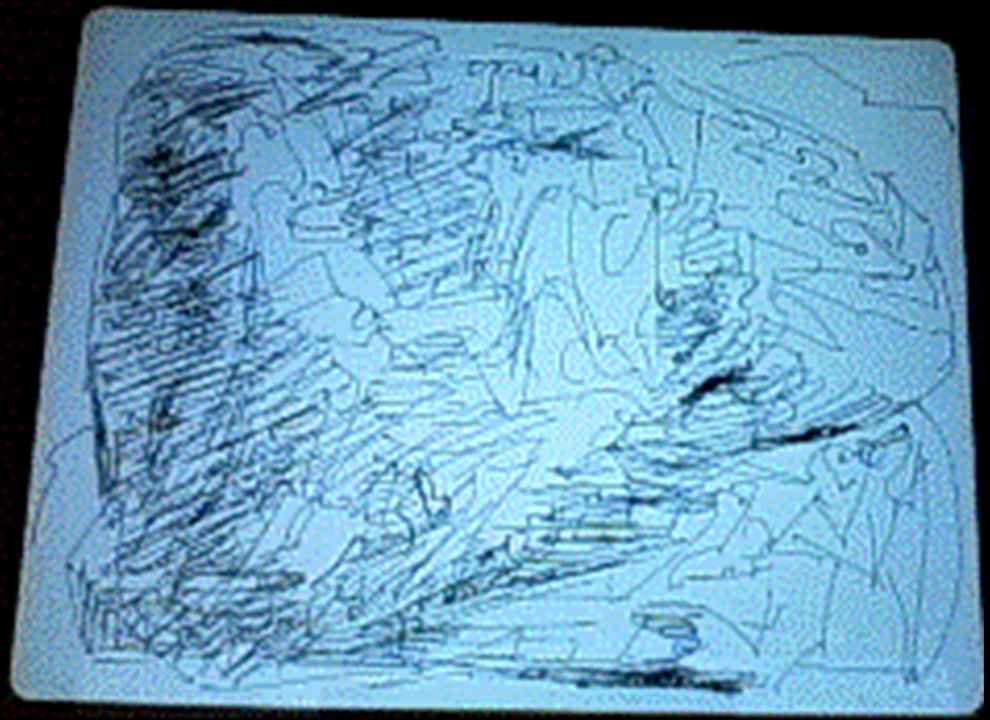


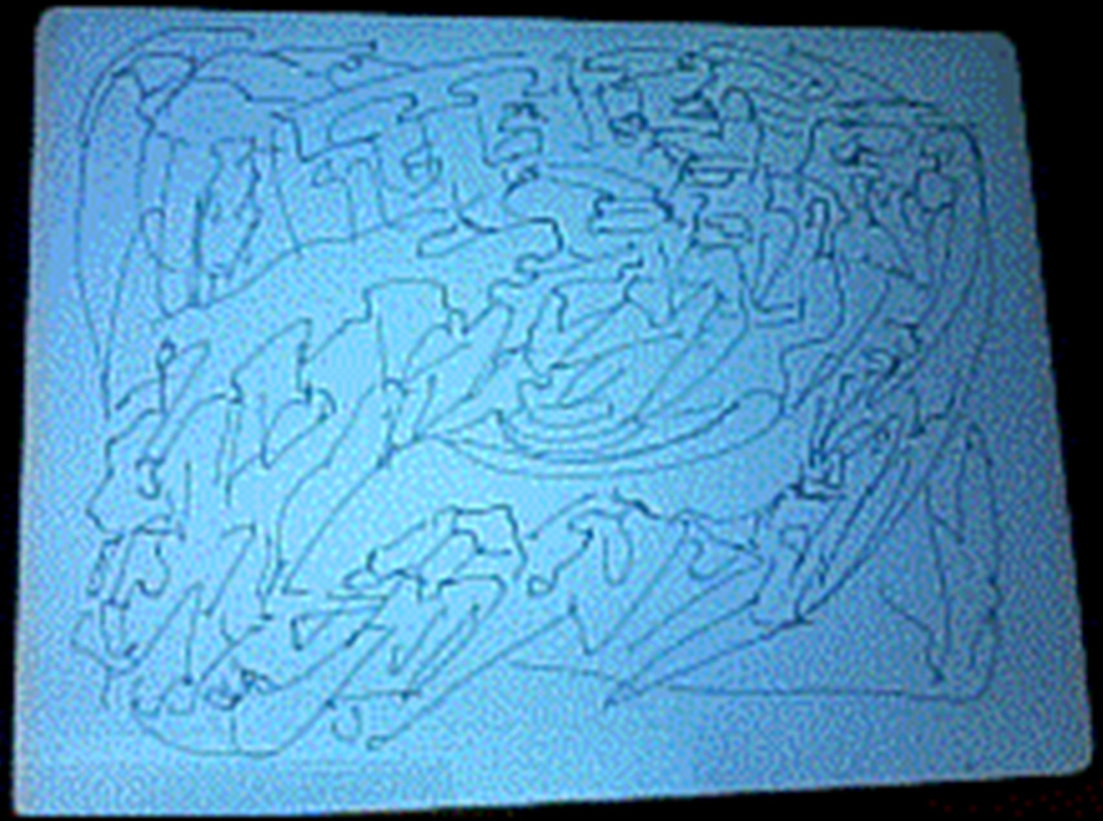


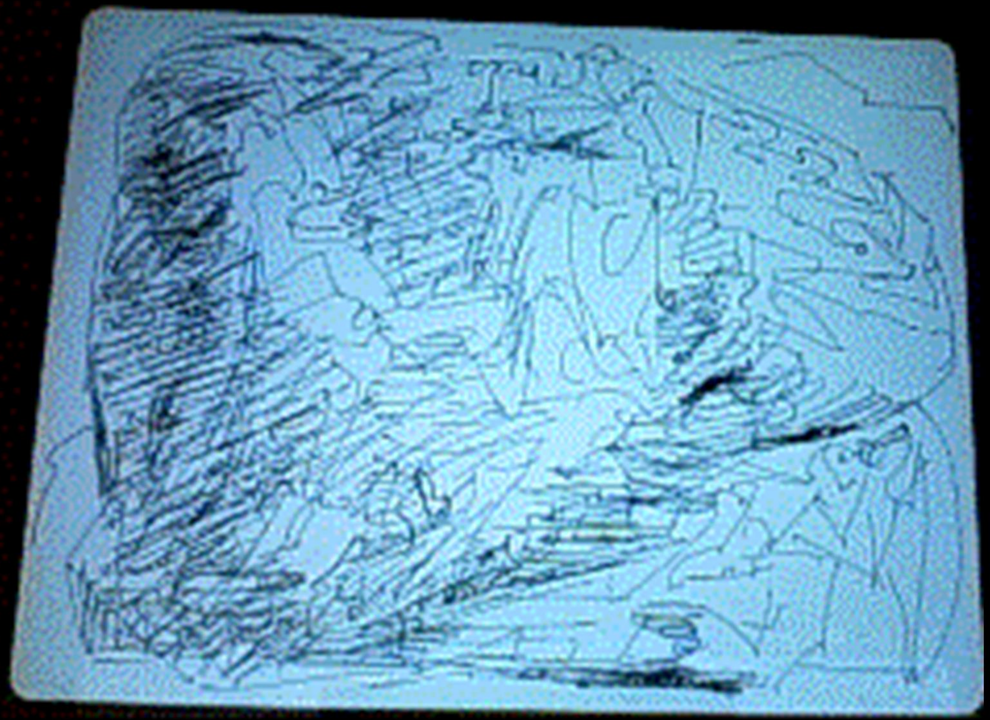




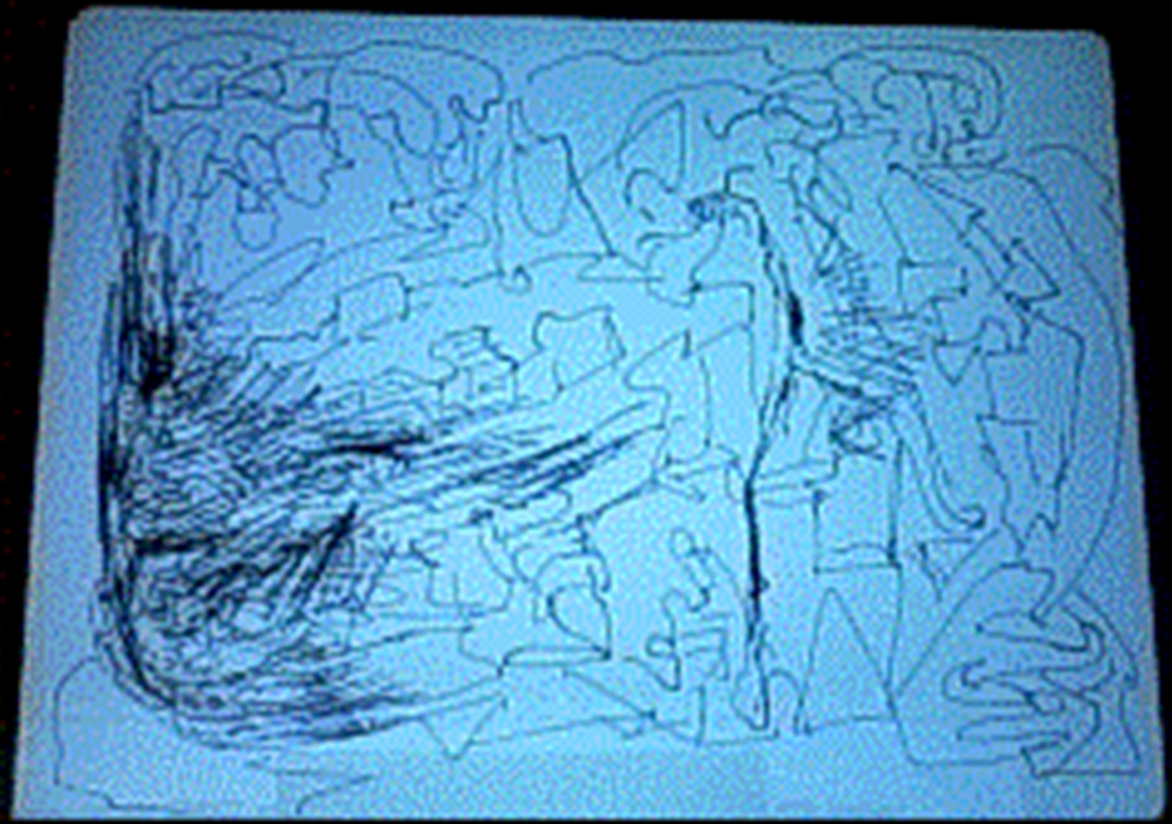




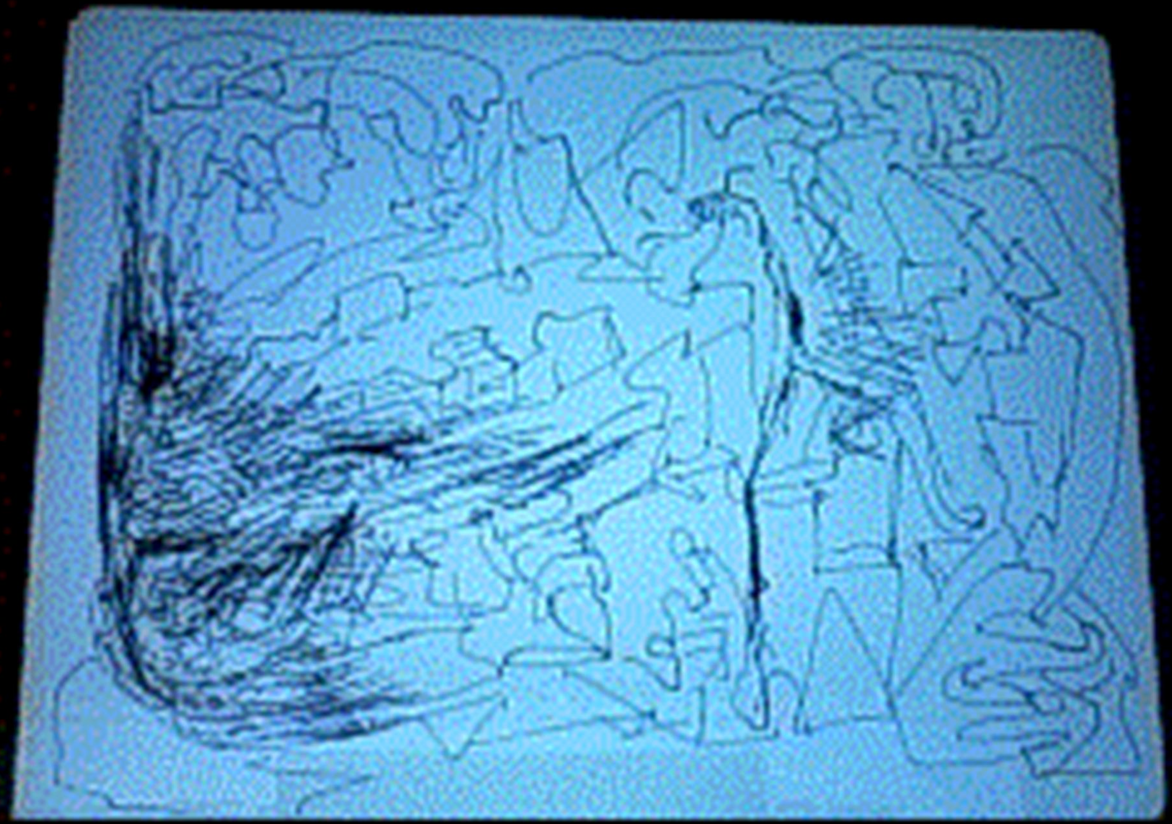


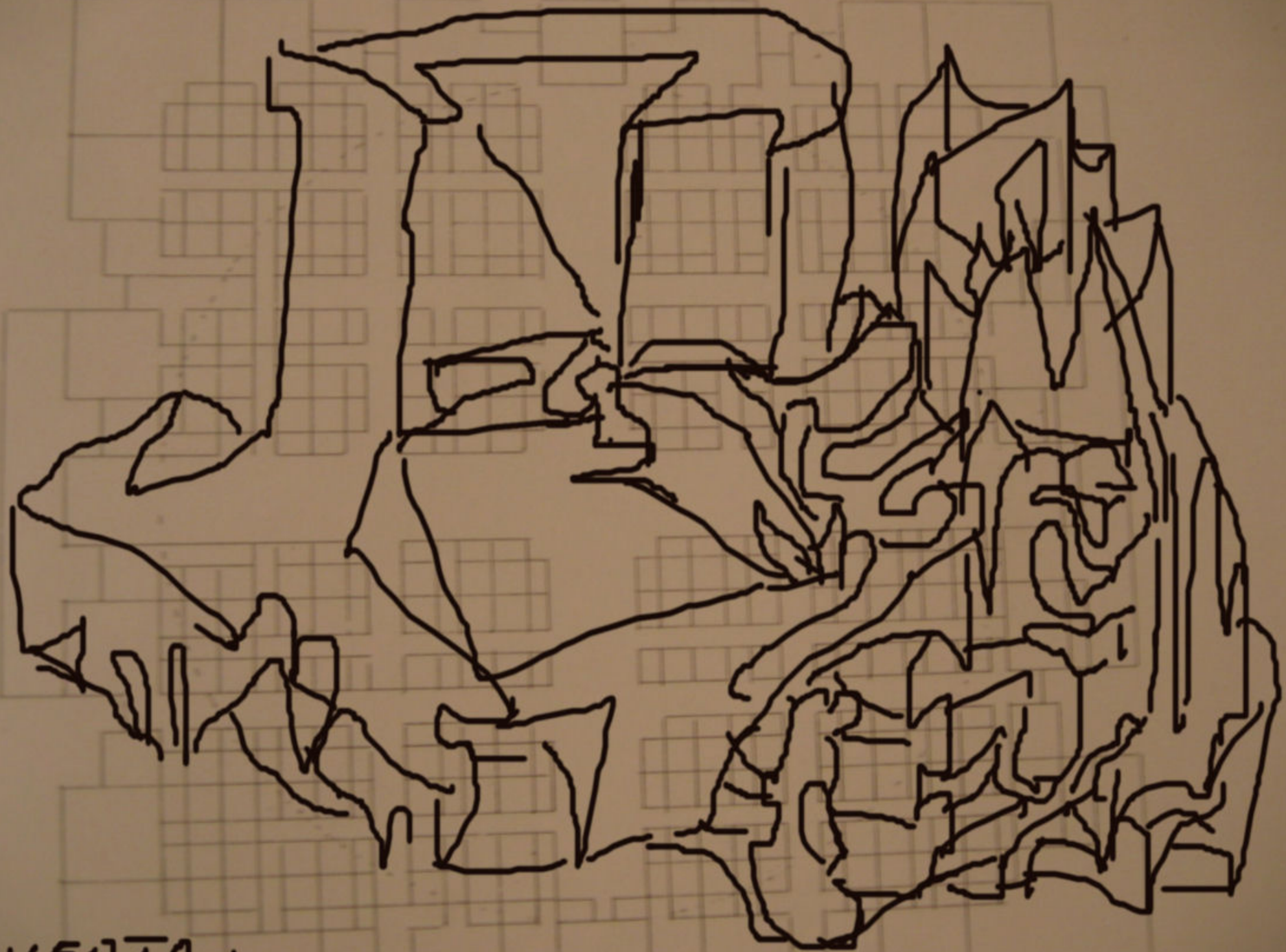


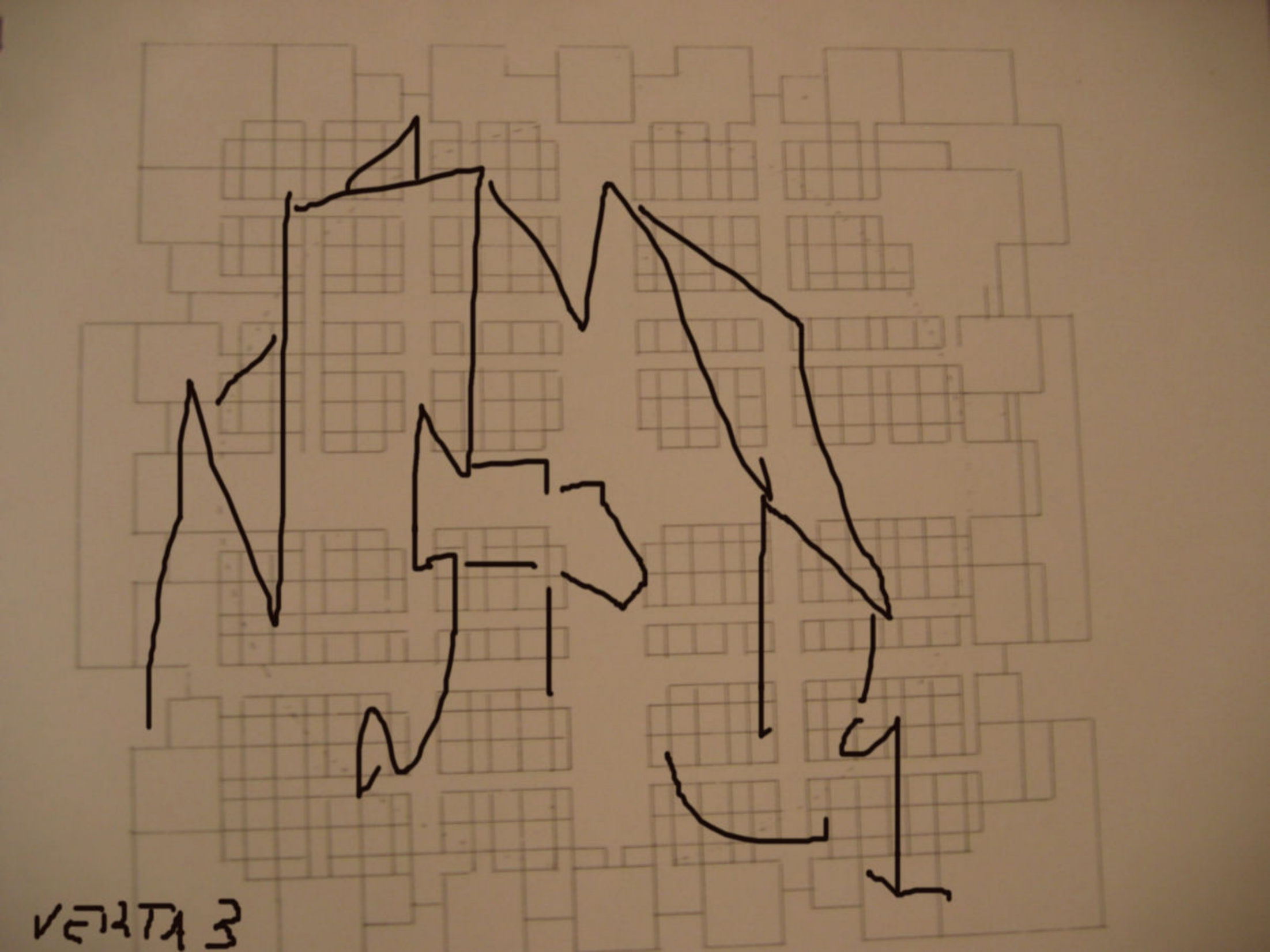


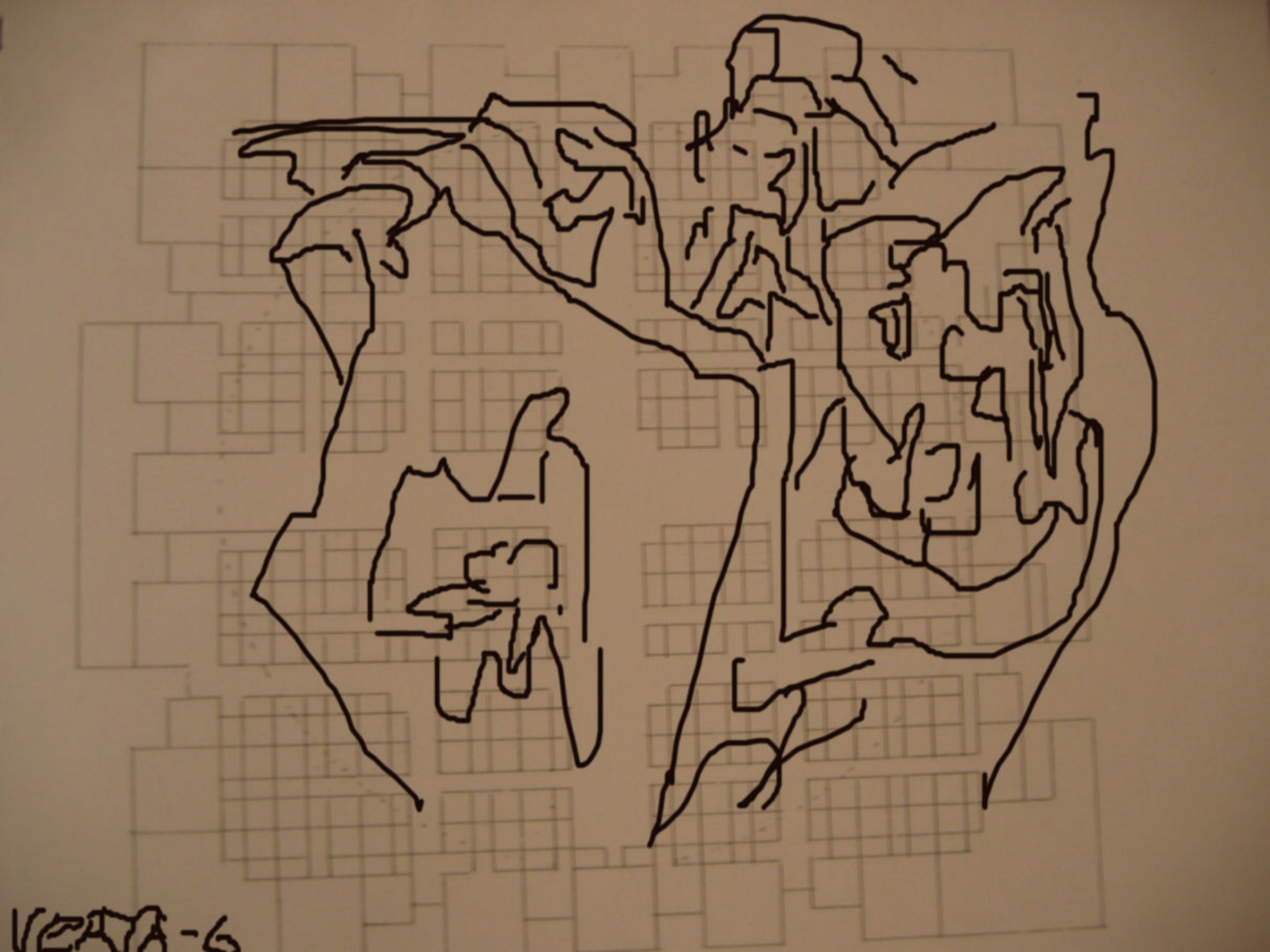


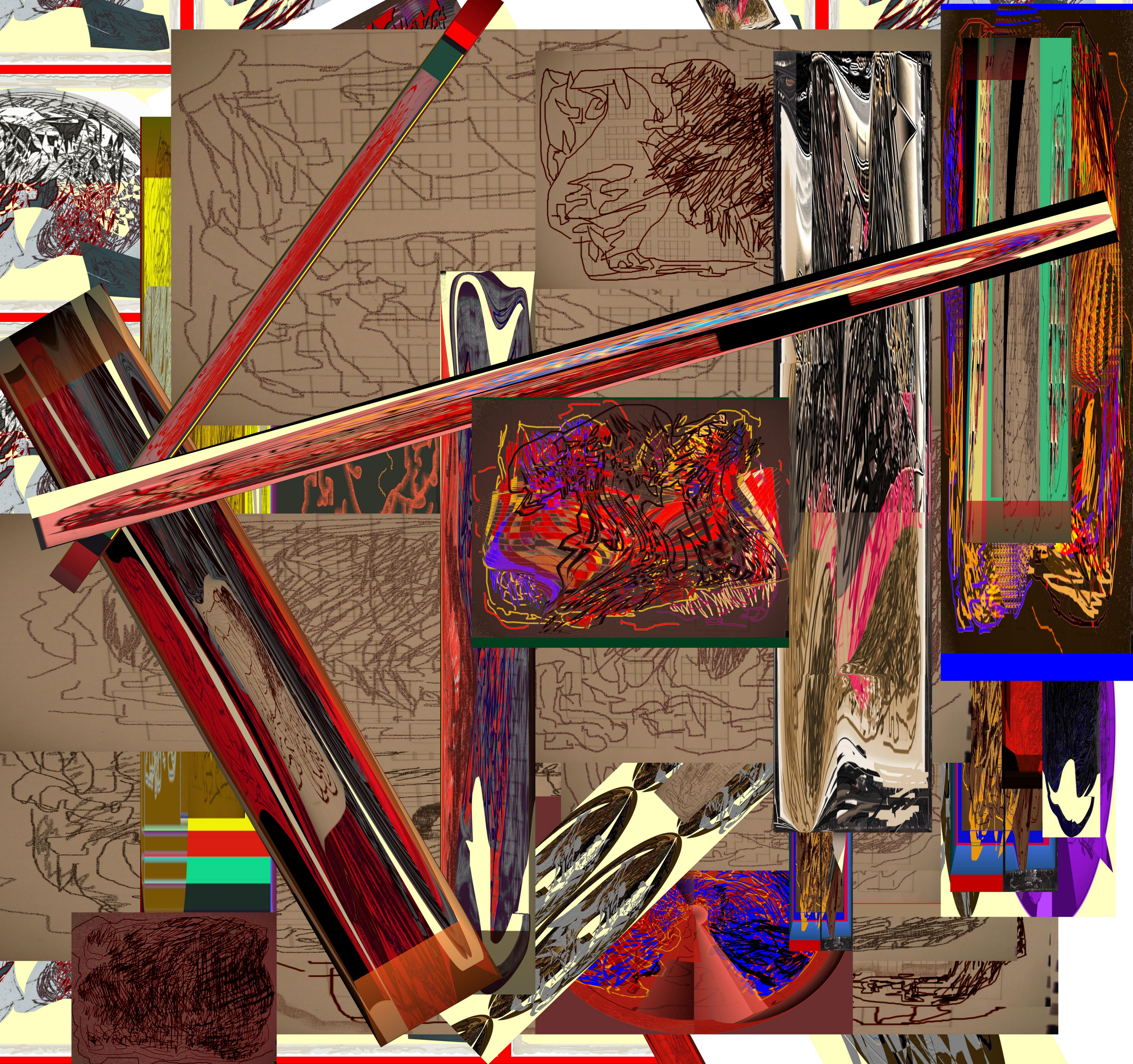


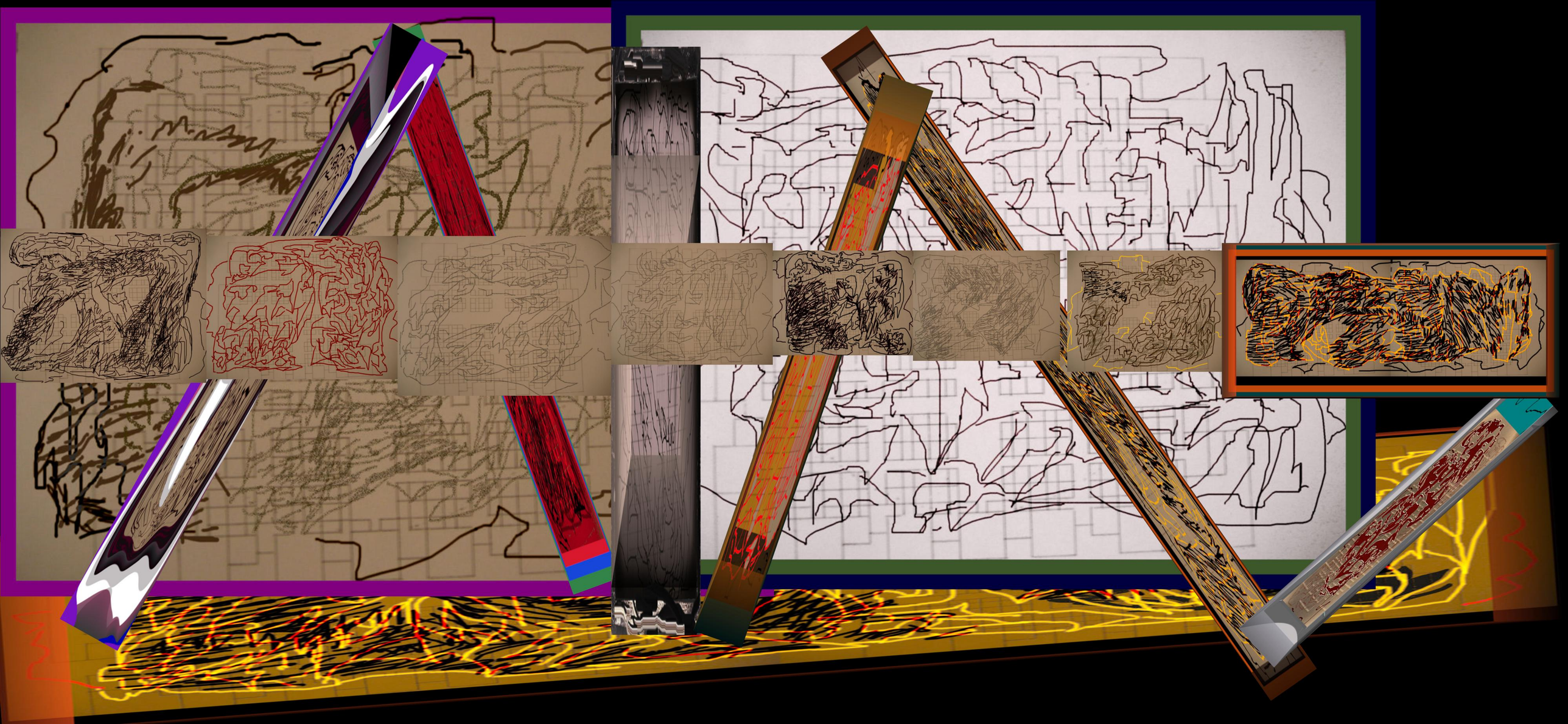



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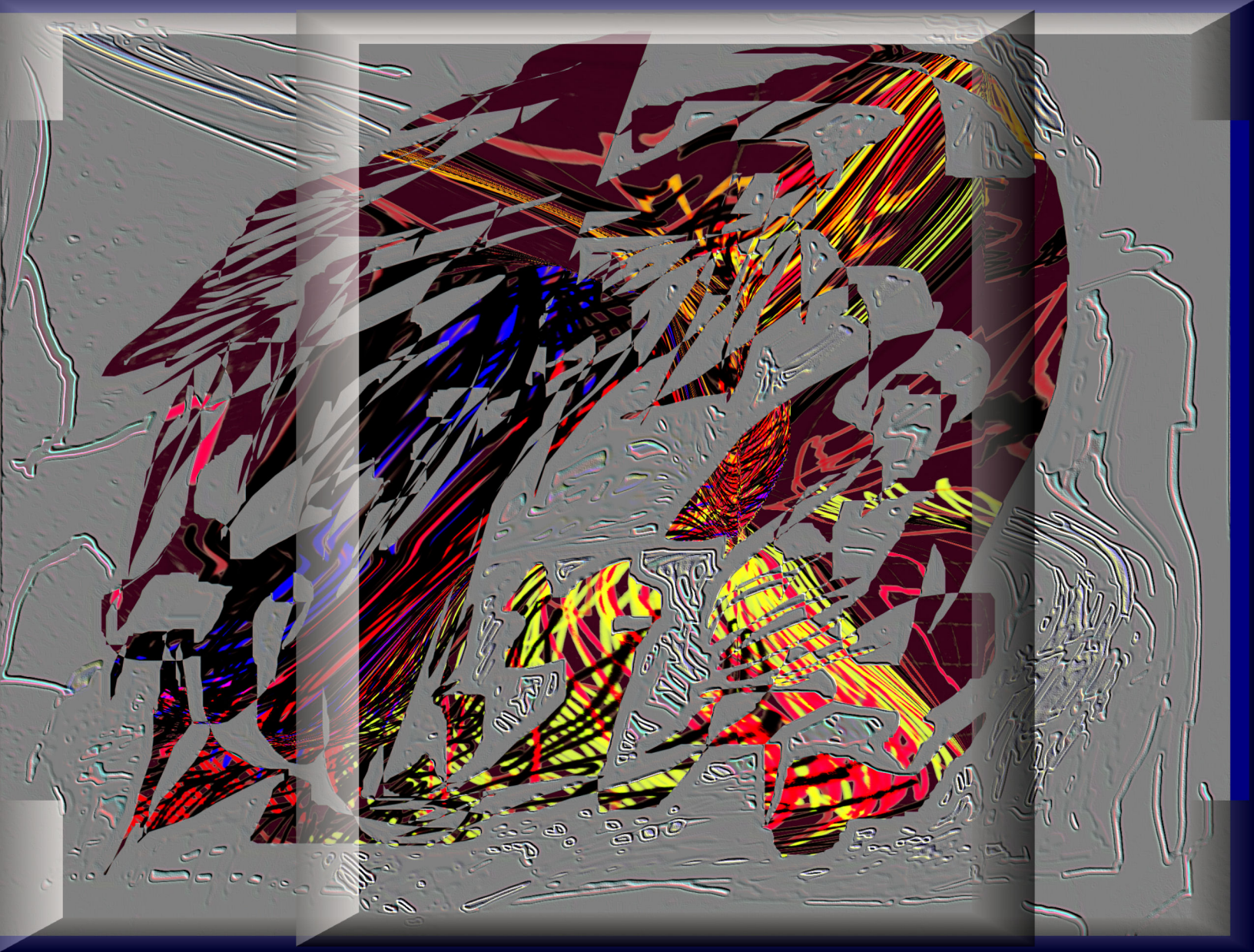

VISTA 3













Xlpture For , and an Island.

